REVEALED! PG&E'S SECRET MAP OF GAS LINES UNDER SF NEIGHBORHOODS P12

GUARDIAN

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The sex issue: Our 15 favorite sexiest, sleaziest, easiest people, places, and things in San Francisco

Plus: filthy gorgeous Folsom Street Fair party picks

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You wouldn't know Prop. B has anything to do with children's health care — because proponents don't want you to know the true costs.

EDITOR'S NOTES

By Tim Redmond
Tredmond@sfbg.com

On Sept. 16, supporters of Proposition B, the pension reform measure that would also reduce health care benefits for the children of city workers, held a fundraiser at Le Méridien Hotel — which is one of the hotels on the union boycott list. That was a bad idea, and it put Public Defender Jeff Adachi, the sponsor of Prop. B, in a difficult bind. His proposition, his fundraiser — and he had to cross a picket line to get in the door. So did former mayor Willie Brown, who was one of the fundraiser's feature guests.

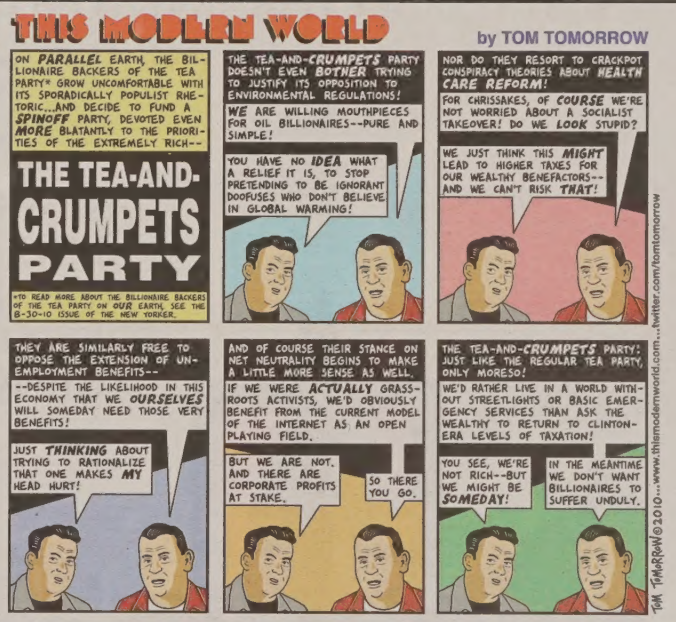
Labor people were furious about the two Democrats crossing the line. Labor Council Executive Director Tim Paulson told Guardian City Editor Steven T. Jones that the move was "outrageous." At the very least, it's highly unusual in this labor town.

And I thought of something else unusual: Brown, who among other things is a San Francisco Chronicle columnist, was helping host a political fundraiser. That's interesting because just a few weeks earlier, the conservative San Francisco Coalition for Responsible Growth invited the Chron's C.W. Nevius to speak at a fundraising event — and when the SF Appeal reported on it, Chron management told Nevius that wasn't allowed.

What's the difference? One columnist can do fundraisers and one can't? When I asked Chron Editor Ward Bushee, he referred me to a Matier and Ross column, which included a quote on the matter from Managing Editor Steve Proctor:

"When we gave him a column, we never had any illusion he would cease to be involved in politics. I think the readers of the Chronicle understand that."

So it's one standard for Willie, another for everyone else. Just like old times. SFBG



Subpoena PG&E's maps

EDITORIAL If you're worried about the safety of the natural gas mains running below San Francisco — and you should be — you might take a look at a city on the Peninsula, one about 22 miles south of the site of the gas explosion in San Bruno. Since 1927, the city of Palo Alto has been running its own gas and electric utility — and instead of worrying about pipelines blowing up, the city recently won an award for safety.

Palo Alto workers inspected every inch of every gas pipe in 2009, and the steel pipes are replaced every 37 years — well ahead of the rated lifetime of the material. Oh, and by the way: gas and electricity are way cheaper in Palo Alto.

Pacific Gas and Electric Co., the private utility that operates most of the pipelines underneath northern California, has a different approach. In the past, the company has been nailed for diverting ratepayer money from public safety and maintenance into executive salaries and profits. And the backlog of deferred pipeline maintenance (despite the fact that the company has been given rate hikes to pay for replacing old pipes) suggests that the pattern may be continuing.

That's yet another in the long line of reasons why San Francisco needs to replace the incompetent, bloated private company with a public utility system.

It's also the reason the city needs to be moving on every front to find out exactly where all of PG&E's hazardous infrastructure is.

PG&E, as we report in this issue, doesn't want anyone to know where the dangerous, aging gas mains run. Even the San Francisco Fire Department doesn't have the map. So if a fire breaks out a few feet away from a gas line that could explode at any minute, the first responders have no way to know. That's just crazy.

We've managed to piece together, from existing public records, a pretty good approximation of the secret PG&E map (see page 12), and it shows that some of the gas mains run right below densely populated urban neighborhoods. The company acknowledges that more than 200 miles of pipes in the city are due for replacement — but won't release the maintenance schedule or any information about when the various pipes are in line for upgrades.

That's an issue of basic public safety — and city officials shouldn't tolerate it for another moment.

PG&E says it's concerned about threats to the pipelines — but the real threat is to the public. If the residents of San Bruno who had been smelling gas — and San Bruno police and firefighters — knew that there was a 50-year-old pipeline carrying gas at 200 pounds per square inch underneath the residential area, they might have ordered an evacuation. That would have saved lives.

The California Public Utilities Commission can probably order PG&E to release its maps of all of its

CONTINUES ON PAGE 6 »

Prop. B is bad medicine

By Tom Ammiano

OPINION Proposition B on the November ballot would eviscerate health care for tens of thousands of public workers and their families. It would double the cost of children's health care for more than 30,000 public employees including teachers, nurses, firefighters, custodians, and gardeners — regardless of their ability to pay.

But you wouldn't know this is actually what Prop. B does because the recent focus has been on the measure's "reforms" to employee retirement. You wouldn't know this has anything to do with children's health care — because proponents don't want you to know the true costs of Prop. B.

What are those true costs?

A single mother will be forced to pay up to $5,600 per year for her child's health care — in addition to the $8,154 she already pays.

A custodian making only $40,000 per year would have to pay the same hike in health insurance premiums as the city's top brass, who could be making three times as much.

Talk about unintended consequences.

That's not reform, and it's not fair. The workers being blamed are the same city employees who this year voluntarily agreed to $250 million in wage concessions. These are the same workers who have willingly taken pay cuts totaling $750 million the last decade.

Proponents have framed Prop. B as an answer to the city's pension and retirement costs, but in reality, this measure is about health care. San Francisco's Office of the Controller's impartial analysis of Prop. B concludes that 70 percent of the savings from the measure would come from dramatically increasing the cost of dependent health care for working families.

A deep recession spurred by costly wars and reckless behavior on Wall

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LETTERS

STEVE MOSS: I'M A POTRERO HILL GUY

If you've looked at the Guardian in the last week ("Five things you should know about Steve Moss," 9/15) you may have read something about me. I'd like to take this opportunity to introduce myself.

My name is Steve Moss, and I'm running for District 10 supervisor in San Francisco. District 10, if you don't know us, is Potrero Hill, Bayview, Portola, Little Hollywood, Visitacion Valley, and Hunters Point — the city's southeast neighborhoods. For the last 10 years, it's also the community where I've been working for cleaner air, lower utility bills, and other environmental issues.

My family and I first moved to Potrero in 2000. We brought our daughter home to the hill in 2001, and over the years, the three of us have marched in plenty of Halloween and pet parades and spent lots of time at the Jackson Park and McKinley Square playgrounds. I publish the Potrero View. You can frequently find me at Farley's, Goat Hill Pizza, and the Good Life Grocery (and occasionally Auntie April's).

In 2007, after our daughter started at Alvarado Elementary School, we moved near Dolores Park to be closer to her school. In 2009, we moved her to another school; shortly after that, we returned to the Hill.

My wife and I are property owners in San Francisco. Over the years, we've had a handful of tenants. Some became friends. We've had disagreements with a couple. I think most of our tenants would say we've been responsible and fair in our dealings with them.

In my 20s, I volunteered in the Peace Corps in Senegal, West Africa, and worked in Congress. But for most of my career, I've worked as a policy consultant and nonprofit environmental leader. In 1992, I started the firm M. Cubed with two other UC Berkeley graduates. In 2001, we got a grant from the city of San Francisco to establish SF Community Power, which launched a decade-long process to improve environmental conditions in southeast San Francisco.

One of our first projects was working on the campaign to shut down the Hunters Point (successfully) and Potrero Power (hopefully by the end of the year) plants. Over the years, we've helped thousands of working families and small businesses save on energy bills and conserve water while providing community members with jobs. M. Cubed has provided staffing and services to SF Community Power and been paid for the work it has done.

I won't say that everyone in District 10 knows me or supports me — but ask around, I have roots here. I have a history of hard and successful work on issues that matter in this community. Who I am and what I've done is on the record for everyone to see. I'm proud of what I've accomplished and believe I can do even more as supervisor.

Steve Moss
San Francisco

PG&E MAPS

CONT»

gas mains in the state, but the CPUC has never been terrribly good at regulating the utility and can't be counted on here. So the San Francisco mayor, Board of Supervisors, and city attorney need to act.

The board should, of course, pass Sup. Ross Mirkarimi's resolution calling on PG&E to cooperate with city officials on timely disclosure of the information. But the supervisors should be prepared to go further. They have the legal right to issue subpoenas, and if PG&E doesn't at least give the relevant maps to the Fire Department, the board should demand that PG&E's chief executive, Peter Darbee, show up at a public hearing and produce it. City Attorney Dennis Herrera also has the power, under limited circumstances, to issue subpoenas — and this certainly seems to qualify.

Meanwhile, the board should begin to hold hearings on the larger issue — could San Francisco run its own electric utility and a natural gas system too? Or should we just trust our safety to a company that can't seem to find a gas leak that blew up an entire neighborhood? SFBG

PROP. B

CONT»

Street has had devastating effects on our city and nation. Prop. B punishes city workers for this economic collapse by radically increasing the cost of their health care.

San Francisco has led the nation in providing universal access to health care. As author and founder of our HealthySF program, I encourage you to resist the attempt reverse progress on health care. Vote no on B. SFBG

Assembly Member Tom Ammiano represents the 13th District.

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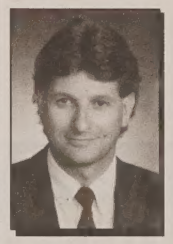

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The District 8 dilemma

The Castro/Noe Valley district offers the sharpest contrasts between candidates — and is getting the least attention

By Tim Redmond
tredmond@sfbg.com

Gabriel Haaland, a longtime queer labor activist, was talking to a friend from District 8 the other day, chatting about the race for a supervisor to fill the shoes of Harvey Milk, Harry Britt, Mark Leno, and Bevan Dufty. "She told me that she didn't know who to vote for," Haaland said, "because she didn't know who the progressive was in the race."

For supporters of Rafael Mandelman, that's a serious challenge. "The polls are very consistent," Haaland said. "Most of the voters in D-8 would prefer a progressive over a moderate, and when they know who the progressive is, they support that candidate."

But oddly enough, although District 8 — the Castro, Noe Valley, and parts of the Mission — is one of the most politically active parts of the city, where voter turnout is consistently high, the supervisorial race is getting only limited media attention. The neighborhood and queer papers are doing a good job of covering the race, but for the rest of the media, it's as if nothing's happening. And that's left voters confused about what ought to be a very clear choice.

The San Francisco Chronicle featured the District 6 race on the front page Sept. 19, with a long story about how demographic changes in the South of Market area would affect the successor to Sup. Chris Daly. District 10, with the mad political scrum of 22 candidates, no clear front runner and endorsements all over the map, has received considerable media attention.

Yet D–8 — which offers by far the most striking distinctions between candidates and the sharpest divisions over issues — has been flying under the radar.

Three major candidates are in the race, two gay men and a lesbian. All of them, for what it's worth, are lawyers. Rafael Mandelman, who works for a firm that advises cities and counties, has the support of the vast majority of progressive leaders and organizations. Rebecca Prozan, a deputy district attorney, and Scott Wiener, a deputy city attorney, are very much on the moderate-centrist (some would say, by San Francisco standards, conservative) side of the political spectrum.

"As Barbara Boxer has said in her ads, the choice is clear," Aaron Peskin, chair of the local Democratic Party and a Mandelman backer, told us. "Not to exaggerate, but this is like Boxer v. Carly Fiornia, and Rafael is our Boxer."

Yet by almost all accounts, Wiener is ahead in the race.

ON THE ISSUES

The San Francisco Board of Supervisors has been roughly divided in the past decade between the progressive camp and moderate camp. And while those labels are hard to define (the Chronicle won't even use the term "progressive," preferring "ultraliberal"), most observers have a basic grip on the differences.

The moderates, who tend to support Mayor Gavin Newsom, are social liberals but fiscal conservatives. They talk about the city surviving budget red ink without major tax increases. They talk about controlling government spending and increasing public safety. The progressives generally see local government as underfunded after four years of brutal cuts and support the idea of raising new revenue to fill the gap. They support tenants over landlords, seek stronger protections for affordable housing, support Sanctuary City, and oppose sit-lie.

Certainly with Wiener and Mandelman, it's abundantly clear where the candidates fall. The two agree on some things (they both oppose Prop. B, the pension-reform measure that would reduce health care payments for the children of city employees) and they both support nightlife. But overall, they take very different political stands.

Rafael Mandleman is clearly the most progressive candiate to in the D-8 race.

Wiener told us, for example, that the city's structural budget problems won't be solved without cuts. "We're not going to able to tax our way out of this," he said in an endorsement interview. "We have to lower our expectations for government."

Other than Muni, public safety, and core public health services, cuts "will have to be across the board," he said. "What are the things we really can't do without?"

Wiener supports the sit-lie proposal, saying that he doesn't think the local police have the tools they need to get poorly behaving people off the streets. He doesn't support Sup. Ross Mirkarimi's measure mandating foot patrols because, he told us, he doesn't think the supervisors should micromanage the Police Department.

Sup. Bevan Dufty, who currently holds the D–8 seat, has voted with the progressives occasionally — but almost never on tenant issues. And Wiener, who

CONTINUES ON PAGE 11 »

District 8, which offers by far the most striking distinctions between candidates — has been flying under the radar.

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ALERTS

By Paula Connelly
alert@sfbg.com

WEDNESDAY, SEPT. 22

District 10 candidate forum
With all the candidates running for supervisor in District 10, it's difficult to decide whom to vote for in the upcoming election. Hear from candidates for D10 supe at this forum hosted by the League of Women Voters, Potrero Hill Association of Merchants and Businesses, Potrero Boosters, Dogpatch Neighborhood Association, and UCSF.
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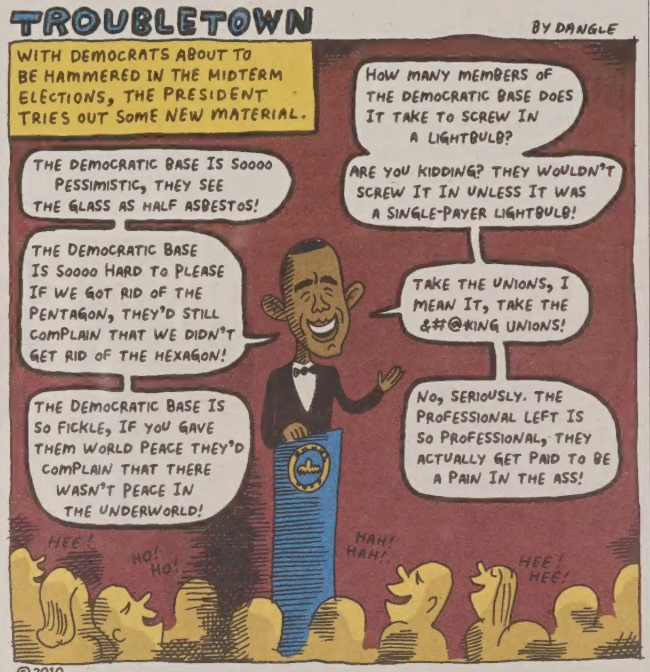

Reset San Francisco
Learn more about the new online community, Reset San Francisco, which aims to bring San Franciscans together to share ideas and solutions on ways to make the city work better for everyone. Find out how you can weigh in on the budget crisis, Muni reform, public schools, taxes, and more of the issues that contribute to the quality of life in the city.
10 a.m., free
Dianne Feinstein Elementary School
2550 25th Ave., SF
www.resetsanfrancisco.org

Tenderloin Community Health and Safety Fair
Find out about community resources in the Tenderloin at this family fair featuring live music, free health care for teens, free dental screenings for children, flu shots, mental health screenings, parent support and domestic violence services, information about the new Safe Passage program, tenant and immigration rights, legal services, and more. Interpreters available in Chinese, Vietnamese, Spanish, Thai, Arabic, Lao, and Russian.
11 a.m.–3 p.m., free
Tenderloin's Children's Playground
570 Ellis, SF
(415) 592-2714

SUNDAY, SEPT. 26

Lymewalk
Wear lime green, bring signs, balloons, and pets and join in this walk around Civic Center to help raise awareness for Lyme disease and funds for the California Lyme Disease Association (CALDA). Following the walk, attend a slideshow and discussion on the spread of Lyme disease by ticks and how to protect yourself and your pet.
1 p.m., free
Meet at Larkin at Fulton in front of Main Library, SF
www.lymedisease.org SFBG

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POLITICS
More endorsement interviews with Scott Weiner, Bert Hill, Theresa Spark, Emily Murase, and more (and why won't Lynette Sweet answer our questions?)

PIXEL VISION
Comedy returns with Other Café reunion, The Performant goes to "Paper Angels," The Asylum's sublime cinematic rip-offs, Panhandle Bandshell for sale

NOISE
Live Shots: Kele half-naked at Mezzanine, MiMOSA and Eoto, interview with globetrotting Basque musicmakers Oreka TX

SEX SF
Caitlin Donohue rounds up hot and sexy events this week, plus a local documentary looks at "The Smut Capital of America" — us!

GUARDIAN ENDORSEMENT INTERVIEWS

ARE HAPPENING NOW!

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D4
Carmen Chu

D6
Glendon "Anna Conda" Hyde
Jane Kim
Jim Meko
Theresa Sparks
Debra Walker

D8
Rafael Mandelman
Rebecca Prozan
Scott Wiener

D10
Malia Cohen
Chris Jackson
Tony Kelly
DeWitt Lacy
Steve Moss
Eric Smith
Marlene Tran

TRANSIT OPERATOR WAGES (G)
Supervisor Sean Elsbernd
Irwin Lum and Rafael Cabrera (MUNI union)

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Bill Barnes
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Natasha Hoehn
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BART BOARD
Bert Hill

SATURDAY VOTING INITIATIVE (I)
Alex Tourke

★MUCH MORE TO COME!

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CONCERT UPDATE

MARY WILSON
9/22 - RRAZZ ROOM

WED 9/22	THU 9/23	FRI 9/24	SAT 9/25
JOE BOYD & ROBYN HITCHCOCK Swedish American Hall	THE XX WARPAINT ZOLA JESUS Fox Theater	BAND OF HORSES ADMIRAL RADLEY DARKER MY LOVE Greek Theater	VAMPIRE WEEKEND BEACH HOUSE THE VERY BEST Greek Theater
RUPA & THE APRIL FISHES BRASS MENAZERI M.W.E. Rickshaw Stop	SEAN HAYES New Parish	FLESHIES MYSTIC KNIGHTS OF THE COBRA BOBBY JOE EBOLA & THE CHILDREN MACNUGGITS Uptown	ICE CUBE DEL THE FUNKY HOMOSAPIEN Uptown
THE MURKINS NO CAPTAINS THE DEAD WESTERNS Bottom of the Hill	KATCHAFIRE Shattuck Down Low	NEW MONSOON TRACORUM Great American Music Hall	DIRTY PROJECTORS DOMINIQUE YOUNG UNIQUE Fillmore
JULIA PLUG THE SKYFLAKES SUGARSPUN Mnk	UB40 Fillmore	KATATONIA SWALLOW THE SUN ORPHANED LAND Parkside	PAUL COLLINS' BEAT THE PLEASURE KILLS SHARP OBJECTS Hemlock
	JASON FALKNER Slim's		DESIGNER DRUGS Mezzanine
	BIG BOI CAMP-LO Regency Ballroom		

SUN 9/26	MON 9/27	TUE 9/28	WED 9/29
THE CORRUPTORS MENSCLUB HOT FOG SASSY Bottom of the Hill	PASSION PIT • K.FLAY Fox Theater	X JAPAN Fox Theater	JON SPENCER BLUES EXPLOSION THEE OH SEES Bimbo's 365 Club
TREVOR GARROD Cafe Du Nord	DEAKIN • PRINCE RAMA New Parish	FENNESZ Swedish American Hall	SCHOOL OF SEVEN BELLS Independent
SOCIAL STUDIES JARED MEES & THE GROWN CHILDREN MONARQUES Hemlock	NATALIA LAFOURCADE Slim's	THE LIKE THE HOUNDS BELOW THE MYONICS Rickshaw Stop	MARK MATOS AND OS BEACHES Bottom of the Hill
GIT SOME PINS OF LIGHT HAZZARD'S CURE Knockout	PERFUME GENIUS WINFRED E. EYE MIST AND MAST Bottom of the Hill	SARAH HARMER Independent	
	ORCHESTRA OF ANTLERS THREADSPINNER WESTWOOD & WILLOW Elbo Room	MARK BURGESS VEIL VEIL VANISH Cafe Du Nord	RANK/XEROX ED MUDSHI ORNITHOLOGY Eagle Tavern
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District 8 CONT.»

has the support of the rabidly anti-tenant Small Property Owners of San Francisco, is likely to follow that approach. Although he told us he supports rent control (which just about everyone in local politics agrees on at this point), he's not a fan of additional protections against evictions and condo conversions. "I'm not prepared to go beyond what we have now" on eviction protections, he said. He supported Newsom's plan to allow people to buy their way out of the waiting list and lottery for condo conversions.

And when it comes to public power, he's to the right of the incumbent: Dufty has said repeatedly that he supports the city taking over Pacific Gas and Electric Co.'s infrastructure and putting the city in control of a full-scale public power system. Wiener says he supports community choice aggregation (CCA), but not full-scale public power.

Mandelman is a big supporter of local government and says, without hesitation, that the city needs more revenue. "The public sector is dramatically underfunded," he told us in a recent interview. "There's great wealth in the city and it needs to be tapped to preserve public services." Mandelman said he's not "tax happy," but told us that the structure of how the city raises revenue is a mess. He supports a top-to-bottom review of the city's revenue base with the goal of making taxation more progressive — and bringing in enough money to fund crucial services.

Mandelman is a foe of sit-lie, which he sees as punitive and ineffective. He opposes gang injunctions and supports Sanctuary City. And he's a strong advocate for tenants, supporting stronger eviction protections and limits on condo conversions that take away affordable rental stock.

"You have to look at the candidates and ask what their priorities are," he said. "Are the displacement of long-time residents critically important or something that's not on the top of the list? Do you believe we need to rebuild the safety net? Or is queer politics all about property values?"

Prozan told us that she's the one who can "bring the two sides together" and said that, like Dufty, she is "right up the middle." She supports the hotel tax and the vehicle license fee and opposes sit-lie, but also thinks gang injunctions are a useful tool for law enforcement. She doesn't see any reason to split appointments between the mayor and the supervisors for the board that oversees Muni or the Redevelopment Agency. She doesn't think the city can or should do anything more about the conversion of rental property to tenancies in common, but supports the idea of taking over foreclosed properties to create housing for teachers, cops, and firefighters. So it's safe to say the Prozan would probably be similar to the incumbent — with the progressives on a few things, against them on others.

UNDER THE RADAR?

Wiener and Mandelman agree on two basic points: there are stark differences between the candidates — and the city's major media outlets aren't paying enough attention. That's probably because the relatively tame politics doesn't compare to the sort of wild excitement you see in Districts 6 and 10.

"There's less chaos than some of the other districts," Wiener said. "The three major candidates are all hard-working, respected people who have all lived in the district a while."

He also agreed that he and Mandelman have "very different visions" for the district and the city, and that there are sharp contrasts and divisions between the two candidates.

Prozan also argued that the political differences on issues aren't going to be the only — or even the deciding — factor for many voters. "I think they're looking for who's got the courage and independence to do what's right," she told us.

But Mandelman told us there's a crucial story here that needs to be told: "It's a definitional fight about what the queer community is about in 2010. As goes D–8, so goes San Francisco." SFBG

PG&E's secret pipeline map

The utility won't release its pipeline locations — even to the Fire Department — but we managed find the info

By Noah Arroyo
and Rula Al-Nasrawi
news@sfbg.com

It's been nearly two weeks since the pipeline in San Bruno exploded and killed four people, injuring many more and destroying 37 homes. And it's left a lot of people in San Francisco wondering: could it happen here?

Of course it could. PG&E has more than 200 miles of major gas pipelines under the city streets that are scheduled to be replaced — and that means they're reaching the end of their useful life. Just like the pipe that blew up in San Bruno.

Are any running under your home or business? PG&E isn't going to tell you.

That's bad. "The public has a right to this information," City Attorney Dennis Herrera told us. And Sup. Ross Mirkarimi has introduced a resolution calling on PG&E to make the locations of its pipelines, electric lines, and other potentially parts of the company's infrastructure public.

But here's what worse: even the city's public safety departments — the ones that would have to respond to a catastrophic event involving a gas main break — don't know where those lines are.

"I'm still looking for that map myself," said Lt. Mindy Talmadge, a spokesperson for the Fire Department.

The city's Public Utilities Commission, which, among other things, digs its own trenches to install and repair water pipes, doesn't have the PG&E map. Neither does the the California PUC, which regu-

lates PG&E.

It might also make sense for the City Planning Department to have the map; after all, zoning an area for the future development of dense housing that sits on top of an explosive gas main might be an issue. "People need to start holding PG&E accountable," Planning Commission member Christina Olague told us. "Why shouldn't PG&E release [the map] given the recent tragedy?"

PG&E insists that the exact location of the gas mains should remain secret because someone might want to use the information for a terrorist attack. But if the San Francisco Fire Department and Department of Emergency Services can't get the map of the pipelines, something is very wrong. Even Sup. Sean Elsbernd, who has been allied with PG&E against public power issues, agreed that "the public safety agencies should certainly have that information."

The Mirkarimi resolution urges PG&E "to cooperate with the city's request for infrastructure information." Mayor Gavin Newsom has already appointed the fire chief and city administrator to conduct a utility infrastructure safety review that would evaluate the location, age, and maintenance history of every pipeline underneath city streets.

Not every state allows utilities to keep this information secret. In both Washington and Texas, maps of underground pipelines are easily accessible, said Carl Weimer, executive director of the Bellingham, Washington-based nonprofit Pipeline Safety Trust. Texas even has an online system, he said.

But in California, PG&E keeps even essential safety agencies in the dark. If a fire came near where a PG&E pipeline was buried — or if an earthquake fractured some of the lines and gas started to leak — Talmadge said the San Francisco Fire Department wouldn't be able to do anything about the explosive gas except call PG&E. Only the private utility can shut off the gas, which is under high pressure in the main lines.

"We radio to our dispatch center and request PG&E to respond ... They would contact PG&E and have them respond," she explained.

The department doesn't prepare specifically for that sort of event. "We do not have a specific gas leak training ... it would be more of a hazardous material training," Talmadge said.

The remarkable thing is that much of the data the city doesn't have — and PG&E won't give up — can be pulled together from publicly accessible data. The major news media, particularly The Bay Citizen, have been pursuing the story and have run pieces of the map. Several newspapers and websites have published rough maps outlining where the major underground pipes are.

But as far as we know, nobody's done a full-scale look at what the existing public records show.

Using information that the U.S. Department of Transportation has put on the Web, we've managed to put together a pretty good approximation of the secret map PG&E doesn't want you to see.

We took a map from the DOT's Pipeline and Hazardous Materials Safety Administration and layered it over a map of San Francisco. The maps of the southeast part of the city are more accurate; the information on gas mains going through the north and west side of town are sketchier. But the lines appear to run parallel to major streets, and we've put together a guide that at the very least can tell you if there's a potentially explosive gas line in your neighborhood — and maybe even under your street.

Obviously, every house or business that has natural gas service — and that's most of San Francisco — is hooked up to a gas pipe, and those feeder pipes run under almost every street. But the gas in those lines is under much lower pressure than the gas in the 30-inch main lines shown on this map, where pressure can reach 200 pounds per square inch. It was a main pipe that blew up under San Bruno.

It's not surprising that the southeast — traditionally the dumping ground for dangerous and toxic materials — would have the most gas mains, and the most running through residential areas. One line, for example, snakes up Ray Street and jogs over to Delta Street on the edge of McLaren Park and near a playground. It continues under Hamilton and Felton streets, under the Highway 280 and onto Thornton Street before heading into the more industrial areas near Evans Avenue.

Another main line goes under the south side of Bernal Heights, running below Banks Street, around the park, then down Alabama Street to Precita Street, where it connects with 25th Street. That line then heads to Potrero Hill, where it follows Rhode Island Street to 20th Street. SFBG

Research assistance by Nichole Dial.

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Hotel workers and their allies recently picketed the Hotel Frank.
PHOTO COURTESY OF UNITED-HERE LOCAL 2

Lembi's legacy

Labor strife at the Hotel Frank follows its namesake's sullied reputation

By Steven T. Jones
steve@sfbg.com

Two of the most outrageous and intransigent political narratives in progressive San Francisco converge at the Hotel Frank near Union Square.

The first involves the relatively new namesake of a boutique hotel formerly known as the Maxwell Hotel San Francisco, Frank Lembi, the octogenarian who was once one of the city's largest and most notorious landlords, running CitiApartments, Skyline Realty, Lembi Group, and other related corporations with his recently deceased son, Walter, and others.

Since the Guardian first reported on allegations of illegal and unethical tactics intended to force protected renters from their homes in an award-winning three-part series ("The Scumlords," March 2006), Lembi's empire was sued by the City Attorney's Office and its former tenants ("SF vs. Frank Lembi," 10/6/09), followed by a financial crash that involved banks foreclosing on dozens of the group's properties ("Triumph of tenacity," 6/1/10).

That downfall has now dovetailed into a second prominent San Francisco story: the ongoing contractual impasse and labor unrest between the city's corporate-owned hotels and workers represented by Unite-Here Local 2, whose list of boycotted local hotels grew to 10 with the addition of the Hotel Frank earlier this month.

After the Hotel Frank and Hotel Metropolis were foreclosed on by Wells Fargo Bank earlier this year, longtime union workers at the two hotels say their rights have been violated, their benefits slashed, and their workloads increased unilaterally by the bank's management company, Provenance Hotels, whose representatives refused to comment for this story.

"These are troubling signs of the kind of relations they want to have with Local 2," Anand Singh, a lead organizer with the union, told the Guardian.

Together, the stories that converge at the Hotel Frank are about the plight of renters and workers in San Francisco, and whether they can maintain their economic standing against attacks from powerful corporate interests.

Corporations run by members of the Lembi family once controlled more apartments in San Francisco than any other landlord, growing rapidly in the 1990s and early 2000s using highly leveraged real estate purchases, acquiring management contracts for other rental properties, and renting units under CitiApartments and other names.

Tenants in rent-controlled apartments are protected under various San Francisco laws, but as the Guardian has reported and the city's ongoing lawsuit against the Lembi empire alleges, the group's business model was based on trying to force, intimidate, and cajole tenants into vacating those units in order to increase rents. Those complaints were also the subject of well-attended City Hall hearings in 2006 and a campaign called CitiStop organized by the San Francisco Tenants Union.

A separate class action lawsuit by former Lembi tenants brought by the San Francisco law firm Seegar Salvas LLP in 2009 alleges that the Lembi corporations also routinely refused to return the security deposits of former tenants. Both lawsuits are ongoing, with plaintiffs' attorneys noting that the courts have fined the Lembi corporations for not cooperating with the discovery process.

Yet while the name Frank Lembi had been tarnished in progressive political circles, it was until only recently celebrated in the business press and by downtown organizations such as the San Francisco Apartment Association, which lauded Lembi as a tough-minded visionary. And it was a name that Frank Lembi's daughter sought to memorialize in 2007 when the company she ran, Personality Hotels, added the York and Maxwell hotels to its string of four boutique hotels near Union Square.

Yvonne Lembi-Detert changed the name of the Maxwell to the Frank Hotel and rechristened the York as Hotel Vertigo after the Alfred Hitchcock movie set in San Francisco. Those familiar with the deal say she paid top dollar for the hotels — $35 million for the Maxwell, which had sold a few years earlier for $18 million. She then borrowed another $10 million to renovate the hotel she had renamed for her father, putting up the Hotel Metropolis in the Tenderloin as collateral.

"This was a vanity project, nothing more and nothing less, Yvonne's legacy to father Frank," one worker at the hotels told the Guardian.

Officials at Personality said Lembi-Detert was on vacation and unavailable for comment, but Director of Operations David Chin told us, "The purchase price was what the market bore at the time" and that the renovations were prudent. "The factor that drove the hotel to foreclosure was really the economy."

CONTINUES ON PAGE 17 »

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Hotel CONT»

Although the loans for the hotels came from a Japanese-based corporation called Nomura, they were packaged along with other troubled loans into collateralized debt obligations (CDOs) — those toxic financial instruments that played such a key role in the crash of the banking system in 2008 — eventually coming to be controlled by Well Fargo.

As the Hotel Frank was put through extensive and expensive renovations that were never completed, the economy turned sour and the Lembis fell far behind in their loan payments. Wells Fargo finally took ownership of both the Frank and the Metropolis in May, contracting the management out to Provenance, which moved quickly to try to turn the financially troubled hotels around.

Workers at the two hotels, most of whom had been there for decades, say the new management team took an aggressive posture from day one, announcing increased workloads, longer work days, suspended vacation pay, and new medical plans with steeply higher costs to workers.

But they arrived in a town with a hotel union energized by clashes with management at hotels all over the city, so the workers at the hotels resisted the changes and their Local 2 colleagues have rallied to their defense. When thousands of workers and their progressive supporters marched through the streets of San Francisco to the Grand Hyatt in July, they stopped at the Hotel Frank along the way and unfurled a banner that read "Frank and Metropolis Hotel Workers United to Fight Provenance and Wells Fargo." And on Sept. 8, both hotels were added to Local 2's boycott list.

Singh said Provenance is unfairly trying to hold workers at the hotel responsible for the bad financial decisions that the Lembis made, and he called on Wells Fargo to absorb those financial losses without having its agents attack the union.

"It was not based on anything the workers have done," Singh said of the financial situation at the hotels. "This huge bank is asking the workers to bear the brunt of this financial strategy even after being bailed out by taxpayers." SFBG

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SEX ISSUE Forget those uptight pricks: sluts are awesome. There's no shame in harboring a voracious appetite for sexiness in all its myriad expressions. Combined with a well-developed ethical stance and safe practices, it's one of the joys of being human. In honor of the enormous, charitable Folsom Street leather and fetish fair (Sun/26, 11 a.m.–6 p.m., donations requested. www.folsomstreetfair.org), we wanted to honor some of our favorite local sluts with the pervy attention they deserve. For more slutty goodness, visit our SEX SF blog at SFBG.com.

SLUTTIEST CELLULOID

STILL FROM BUN IN THE OVEN

You've always wanted to watch your neighbors bang, right? Well moan enthusiastically in honor of the **Good Vibrations Indie Erotic Film Festival**, which every year puts the call out for the cream of the amateur blue filmmaker crop, then assembles the spunkiest for your viewing pleasure at the Castro Theatre. You too can be in the audience, which will ooh and aah its approval to choose the sexiest, steamiest home-screw, the lucky winner receiving a $1,500 money shot. So how does SF get it on? This year's 12 finalists include preggo smut (Jeannie Roshar's "Bun in the Oven"), good old-fashioned wordplay like Benjamin Williams' "The Filth Element," and sci-fi sexin' ("Orgasm Raygun" by Martin Gooch). The fest precedes a range of specialty nights around town coordinated by Good Vibes, including Lebso Retro: A Dyke Porn Retrospective (Wed/22 at the Women's Building). It's gonna be a hot ticket, so grab a seat, relax your rear, and revel in the sight of sexy San Francisco. Thurs/23 pre party: 7 p.m., $10; screening: 8 p.m., $10. Castro Theatre, 429 Castro, SF. (415) 621-6120, www.gv-ixff.org

SLUTTIEST QUEEN

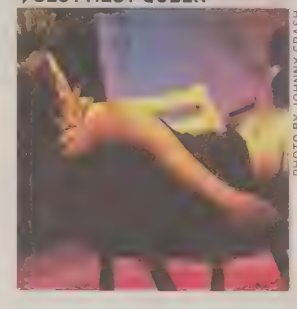

PHOTO BY JOHNNY CRASH

"I'm so honored to be named Sluttiest Queen," inimitable alternative drag goddess **Suppositori Spelling** tells us. "It's nice to see that my work hasn't gone unnoticed. I have so many performances that require nudity that when I drop my skirt lately it's often met with a wave of yawns from my audience. I think they're more shocked by the presence of panties nowadays." (Her audience, found at her raucous weekly drag show Cocktailgate — Sundays, 9 p.m., $5. Truck, 1900 Folsom St., SF. www.trucksf.com — sheds a few panties themselves when she's on stage.) "I could tell you stories so dirty hot that this paper would burn like a Koran in Florida" she continues, "but I'm so shy and reserved. I will say this, though: as far as the queer sex scene in San Francisco goes, we seem to be in the flush of a renaissance. I keep stumbling upon things that even make me blush — like the gentleman who preferred a visible handjob on public transportation during rush hour as foreplay. But I encourage whatever floats your boat or creams your Twinkie. I just want to clarify, however, that "ouch" is not a safe word!"

Suppositori emcees the Seventh Street stage at Folsom Street Fair from 11 a.m.–2 p.m., followed by a special performance at 2:30 p.m., and then a "hanky code" themed Cocktailgate at its regular time.

SLUTTIEST BOYS

Dan and JD, a.k.a. **Two Knotty Boys**, are no strangers to the twists and loops of BDSM performance. Native San Franciscans both, they not only create mesmerizing stage shows in which they bind nubile flesh to their will, but also produce end results so visionary that you'd be excused for leaving off the "fetish" and dubbing it merely "fashion." A ever-so-tightly cinched halter top of gleaming white cord, a barely there cobweb bikini that requires an expert hand to remove, overlays of skirts and dresses that hobble the wearer seductively and at the same time, show off the contours of the female body. It's neat, it's adjustable, it's sexily professional work. It's easy to see why the duo has filmed more than 100 video tutorials and taught countless workshops in the Bay and beyond for their eager fans: the Boys have tied up hundreds of women but, unlike some humiliation artists, they have never tied down their subjects' beauty and comfort. www.twoknottyboys.com

SLUTTIEST PARTIERS

Was it written on the rock hard abs of some San Franciscan sex god that all coital gatherings in this city have to be stark and stoic? Thankfully, the colorful gang over at **Kinky Salon** never got that memo. Creators Polly and Scott have created a swinger's playland party in the pink and purple rooms of Mission Control whose focus is flair: playful costume themes have focused on everything from kitty cats (the upcoming Pussyfest)

PHOTO BY TODD HARTMAN

to undersea adventure and fairy tale characters. You've never lived, it would seem, until your Snow White costume has been peeled off on the couch in the Harem Room by Tinkerbell and Captain Hook. More recently, the team has created a new magazine to celebrate the vast array of sexualities that their partygoers lay claim to: San Fran Sexy. The rag includes erotic history lessons from sexologist Dr. Carol Queen, memoir pieces from Bawdy Storytelling's Dixie De La Tour, photos from recent Kinky Salon soirees, and news of sensual events to come.
www.kinkysalon.com

SLUTTIEST ROCKERS

"If the **Meat Sluts** were a Pink Lady, we'd be Rizzo! We ain't no prudes like Sandy!" says BB Rumproast of rockin' band the Meat Sluts (www.myspace.com/themeatsluts). In a world of vegan dogs, her XXX-chromosomed trash rock-punk explosion is an all-beef foot long. The four women are cookin' on stage — literally. In addition to the occasional back up steak dancing alongside their guitar licks and growls, the Meat Sluts have shared space at shows with a live hot dog-maker and a meat grinder flinging sausage and baloney onto hungry fans. It's messy, carnivorous fun — the perfect expression of the group's embrace of hedonistic appetite that could care less about what's considered "ladylike" at the table of the musical establishment. "We are loose and crazy and not ashamed of it! We love man meat! We love weenies! Beef baloney, Slim Jims, T-bones, bring it ON!" says Rumproast. To quote the Sluts' rager rally cry "Johnny Con Carne," that's what we call makin' bacon. The Meat Sluts play Dodgyfest 3, Oct 2, 7 p.m., $10. Thee Parkside, 1600 17th St., SF. www.theeparkside.com

SLUTTIEST BLOGGER

PHOTO BY MARIA MOUK

Fleur De Lis SF has a bone to pick with the way hot and horny females are portrayed. "Women are just as sexual as men and they should own it," the blogger tells us. Need proof? Check out the blog she started this summer — just make sure your hands are free and you've got a little privacy while you do so. Her posts are missives from a professional woman's enthusiastic exploration of sensual subcultures in "one of the sexiest cities in the world." Though her identity is clad in secrecy, Fleur De Lis SF's escapades with Craig's List Casual Encounters, BDSM clubs, and randy run-ins at the grocery store will leave you slicker than a Slip 'N Slide in 90 percent humidity. Erotic inspiration notwithstanding, what we love about this new It slut is her candor and assertiveness. "Mainly, I want to educate people to embrace sex and sexuality," she says. "I want people to accept who they are, and who are we are sexually is a huge part of who we are as people."
www.fleurdelissf.wordpress.com

SLUTTIEST MAN ACTION

For the past few years, hunky leatherman cruisers have been blessed with the return of a SoMa bar crawl, which, while hardly rivaling the infamous Miracle Mile of the 1970s and '80s, at least offers hide-lusting bar-hoppers an array of options. Truck, Hole in the Wall, Powerhouse, the Eagle, Lone Star — all make for a daisy chain

CONTINUES ON PAGE 20 »

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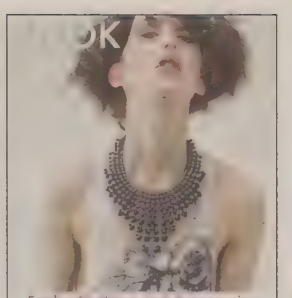

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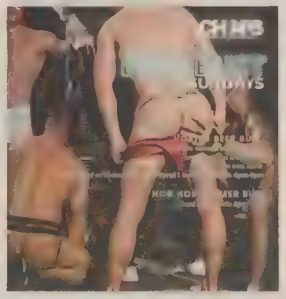
Hot sluts! CONT»

of fellow cock-seekers. But the piece de resistance is surely **Chaps II**, which gives itself wholly over to man-action bliss. The original Chaps, owned by Chuck Slaton and Ron Morrison, was notorious for its

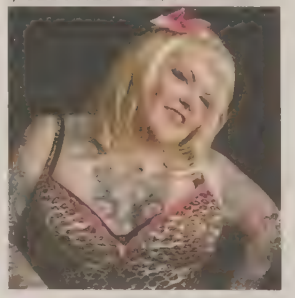


Crisco-minded shenanigans, and Chaps II, opened in 2008 by David Morgan, continues the proudly perverse tradition, with parties devoted to rope play, piss play, fisting, and sports gear aficionados, as well as regular nights simply dedicated to the Holy Grail of slutty manhood: cheap ass. (For those unfamiliar — cheap ass tastes like chicken parmesan.) Kudos to you, Chaps II, for keeping the BDSM spirit alive — and serving a healthy round of Jäger shots to boot.
1225 Folsom, SF. (415) 255-2427, www.chapsbarsanfrancisco.com

▸SLUTTIEST ROBOTS

Drilldo, Intruder MK II, the Satisfyher, Scorpion, the Little Guy, Annihilator, the Octapussy — these are some of the friendly, dripping sex robots you'll meet at **FuckingMachines.com**, part of the Kink.com kingdom. The machines put a bevy of heaving beauties through the motions with their dildo-studded fingers and pulsating hacksaw thrusts. Designed by lucky site users, who submit their moving-parts fantasies, and the fiendishly clever sex-elves at the Fucking Machines workshop (with many of the machines fabricated on site at Kink's HQ in the Mission Armory), these fascinating thingamabobs range from devilishly dirty to actually kind of cute. There's even one modeled on Johnny 5 from Short Circuit, albeit renamed Fuckzilla and outfitted with a huge silicone phallus. The whole shebang is overseen by the enthusiastic Tomcat, who drives the point home that, yes, a chainsaw outfitted with 20 fake tongues "challenges the whole idea that women need someone to buy them dinner to get pleasure." Fucking machines themselves have been around since the 1960s, he notes, "but when we started in 2001, we wanted to capitalize on the tech wave, while approaching the machine construction like sculpture." Good thing the Fucking Machine bubble didn't burst.

▸SLUTTIEST SLÜT



Burlesque heroine **Baroness Eva Von Slüt** knows what she's got, and she's happy to show it to you. The inked, buxom platinum blonde dove into burlesque in 2002, but she's never been afraid of flaunting her dangerous curves onstage. "Whatever the thing is that women have that they hate their bodies, I just don't have it. I don't compare myself to other people because I know I look good." Von Slüt produces her own burlesque shows, plays party-jumping jams with partner DJ Mod Days, and heads up the vocals for no less than two sexy bands — Thee Merry Widows, an all-girl psychobilly explosion of fishnets, red lipstick, and leather dresses, at whose shows Von Slüt will bust out in pasties and sequined panties, and the White Barons, a stripped down, hard-edged punk outfit in which Von Slüt lets her rebel growl loose. So what gets this freight train whistling? Purrs the lady, "Self-confidence and kindness. Also, I am a bit of a cougar, so gentlemen 10 years younger. I'm not opposed to men my age or older, but gosh they're just so sweet when they're young!"
Catch Von Slüt's DJ session on Wednesday, Oct. 13 at Butter, 354 11th St., SF. www.myspace.com/missevavonslut

▸SLUTTIEST FREE-FOR-ALL

There are a lot of gay musclemen at the Folsom Street Fair, and there are a lot of steamy, shirtless gay man-parties surrounding the event (causing quite a few Monday morning tragedies). But what about everyone else? "I was talking to my friends at Kink," says Folsom organizer Demetri Moshoyannis, "and they said that once the fair ended, all the leathermen had a place to go, but everyone at the Kink booth just had to go home. So this year we teamed up with them to change that." The result? A glorious-sounding omnisexual dance party called **Deviants** that's open to everyone. The acknowledgment that gay muscle men aren't the only ones who can get down and dirty into the wee hours is refreshing. But so is the musical lineup — the Juan Maclean, Zach Moore from Space Cowboys, Australia's Stereogamous — which offers something beyond the carnival circuit-music at many of the other parties. Musclemen are welcome, too, of course, as long as they're willing to shake their chains on the dance floor.
Sun/26, 6 p.m.–2 a.m., $30 advance. 525 Harrison, SF www.folsomstreetfair.org/deviants

▸SLUTTIEST PIE

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CONTINUES ON PAGE 22 »

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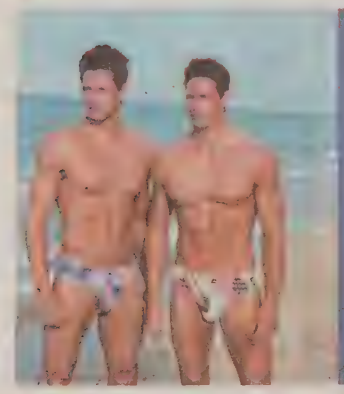

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Hot sluts! CONT»

Oh, **Pizza Orgasmica**, you sure do know what gets us going. The local chain has umpteen big, salacious pies with nookie-themed names for your perusing. And although the Ménage à Trois, with it's cuddle puddle of five salty cheeses, will

leave you panting, and the Latin Lover's barbeque sauce, chicken, zucchini, onions, and cilantro make for a meaty, spicy affair, the sluttiest pie award has got to go to the Farmer's Daughter. She looks like a demure little milkmaid (after all, you can find her on the vegetarian menu) — but once her drizzles of creamy bianca cheese hit your tongue, and her fresh corn and broccoli fill your mouth ... it's a tumble in the hay you won't soon forget. Old MacDonald would be scandalized.
Various locations, www.pizzaorgasmica.com

SLUTTIEST CLOWN

When it comes gender-bending sexual escapades, we landlubbing bipeds tend to give short shrift to our finned, feathered, and multi-legged Earthmates. That's why we're giving a hearty bottoms up to the California Academy of Science's ***Amphiprion ocellaris***. The showy orange and white striped fish, whose common name is clownfish, is best known as the aquatic brat in Finding Nemo. But we don't care about Nemo's celebrity — or his billions. We salute him for his ability to shift from male to female when needed, giving her access to the entire spectrum of fishy sexuality. One of the planet's rare sequential hermaphrodites, all clownfish are born male (protandrous hermaphrodites) but become female when the female in a breeding pair dies. You may never look at a clownfish the same way again — and you should certainly go and look at them at the Cal Academy aquarium (www.calacademy.org), where the San Franciscan clownfish ride tiny fixies, design websites, and sip Blue Bottle. Kidding! But maybe we should rethink always calling them "Nemo." How about Nema for a change? Or Nemo-ma. Or, oh goddess of LGBT fish love, Nemaphrodite.

SLUTTIEST BUFFET

It's lunchtime Friday and you need a juicy thigh in your mouth: **Gold Club** is there. And no, we're not talking about the lovely ladies popping, dropping, and locking it all over the SoMa strip club's pleasure poles. Carnal urges take on new meaning when it comes to the joint's $5 all you can eat Friday buffet, an omnivorous affair stuffed with roast beef, lasagna, fresh veggies, hummus, brownies, and their signature breasts (or as one Yelper so memorably dubbed them, "fried chicken tit-tays!") The spread attracts a diverse crowd of office workers and lap-dance connoisseurs of all genders, endowed with an appetite for crispy skin and jiggling glutei maximi alike. So pair your plate with a $4 happy hour cocktail — available until 7 p.m. — and don't forget to share your savings with the working women up front.
Gold Club's all you can eat buffet Fridays 11 a.m.– 2 p.m., $5. 650 Howard, SF. (415) 536-0300, www.goldclubsf.com

Slutty profiles written by Marke B., Caitlin Donohue, Johnny Ray Huston, and Diane Sussman.

food + drink

Hello, Daddy: Despite its European pedigree (and lack of complimentary chips), Papito scores with excellent Mexican fare like quesadillas with duck confit, left, and earthy guacamole.
GUARDIAN PHOTO BY RORY MCNAMARA

Mexican à la mode

By Paul Reidinger
paulr@sfbg.com

DINE Step into Papito, a new cantina that opened this summer on Potrero Hill, and you probably won't notice many signs of a French connection. The paint scheme, of lime and rust shades, is cantina-ish. The plate of frosted, backlit glass that divides the tiny dining room from the entrance to the rest room, isn't — but it's more urban-rich than French. The menu is immaculately, if grandly, Mexican. What we are left with, then, is the bar, of lusciously burnished wood topped with a plateau of copper — rather bistro-like, I thought, though a zinc top would be more authentic.

The French angle is relevant because Papito is the sibling of nearby Chez Papa and Chez Maman, along with, until a recent change of hands, Pizza Nostra (which began life as Couleur Café) in the nearby flatlands. The impresario-in-chief of these concerns is Jocelyn Bulow, who put himself on the map in 1996 with the wonderful Plouf, a French-style seafood house, and has since made himself a force to be reckoned with on Potrero Hill and in the gallery district. Notable at the moment about the Bulow career arc is its curve away from the French kitchen, toward Italy (not that great a reach) and now toward Mexico, a somewhat bolder maneuver.

Papito wasn't completely unforeshadowed. Some of its roots are traceable to Couleur Café, which served a duck confit quesadilla that recurs here in more convincingly New World guise, with the former's Gruyère and caramelized onions subbed out in favor of habanero peppers, mint, cilantro, house-made pickles, chilpotle, and tamarind sauce. The other quesadillas (all $10) are equally impressive — and Mexican, not French or quasi-French — including an edition with homemade chorizo (I looked in vain for any leakage of that telltale bright orange grease, like Halloween face paint), potatoes, jack cheese, salsa verde, and pico de gallo. This is a serious, heavyweight, mealworthy quesadilla, not a finger snack for the middle of a busy Saturday afternoon.

Pico de gallo is possibly my least favorite of the Mexican condiments, since it so easily can be too oniony. But Papito gives the old warhorse new life by making it with pineapple instead of tomato and serving it with a pair of tacos ($8) filled with slow-cooked Berkshire pork carnitas and guajillo-tomatillo salsa roja and piped with plenty of *crema*.

The menu features a sizable range of shareable plates, including a lovely salad ($8) of heirloom tomatoes and nopal cactus, dusted with cotija cheese and swabbed with a sauce the menu card calls "cilantro pistou" (but seemed more like an avocado purée to us). Also of note was the variety of tomato shapes, sizes, and colors: orange, green, red, yellow, pear, cherry, large round. One feels slightly let down when "heirloom" — the word promises so much — tomatoes turn out to be just red, no matter how juicy they are.

Frijoles negros ($4) were underwhelming, despite the bolstering presence of chives, queso fresco, crème fraîche, and matchstick tortilla chips over the top. Fortunately, we had a trio of salsas (mango, tomatillo, and chilpotle) at hand to enliven things. Papito, incidentally, does not serve shovelsful of complimentary chips, and, much as I love chips and salsa, I think this is a good thing. It helps you retain an edge of hunger until the real food starts arriving. But it does mean the trifecta of salsas are orphans.

If the black beans were a kind of lull or pause, then the grilled cobs of white corn ($5 for two) were a revelation. The cobs were showered with grated cotija cheese and presented with lime quarters and chili salt, each potent but slightly superfluous, since grilled corn seldom needs much help and the cheese provided most of that here. A nice touch: the metal handle, cool and solid, protruding from each cob. These handles made the corn much easier and less messy to eat.

For dessert you can have flan or, also in the Mexican vein, churros ($5), about the size of baby zucchini and stacked in a rough square, like a drafty log cabin. You dip them in a thin chocolate sauce. But the most surprising possibility is a chocolate mousse ($5) with a core of raspberry coulis made slightly molten by pasilla pepper — New World ingredients, Old World style, subtly transcendent result. SFBG

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Carne, carnival

By L.E. Leone
le.chicken.farmer@gmail.com

CHEAP EATS I fell in with some bad people. One was a clown. You don't expect to even *like* clowns, let alone fall in with them, but this one was brilliant, in a Charlie Chaplinish way. Or early Woody Allen, meaning: all you have to do is look at him and you pee your pants.

And that's when he's out of character. In character, on stage, forget it! You're going down. This actually funny clown works with a couple of other actually funny clowns, one of whom I talked to for a long time about food because she lives — like me — in San Francisco.

We were sitting around a campfire in front of the stage, after the show. Behind us, a lot of musicians were playing a lot of songs, but not me. I didn't feel like jamming. I felt like making new friends. Fun, fucked up, and circusy friends.

They call it a chautauqua, but in addition to the music, storytelling, and political humor, there were these clowns, a contortionist, a slack-rope walker, and a one-ball contact juggler — which, if you've never seen contact juggling, you should probably go see you some.

It's beautiful.

My own role among this talented riff-raff was very, very background. I played bass in a three-piece band for a 25-minute micro-musical about sea monkeys. Still, everyone hugged me backstage, or at least patted me on the back, and admired my hot water bottle.

The third night was more than sold out. More than a couple hundred people huddled together in the west-county, wine-country redwoods, oohing and ahhing and laughing our asses off, and afterward the resident pyro lit another careful bonfire. The musicians and nonmusicians among us jammed. I stayed until at least 1 a.m., talking mostly to the girlfriend of one of the sea monkeys. Or I guess technically she was the tank aerator. I hadn't actually had the pleasure of seeing much of the play from the orchestra pit. Which wasn't a pit so much as a platform or tree house.

Meat, was what me and the tank aerator's girlfriend talked about. Her girlfriend, the tank aerator, was a vegan. A lot of the people were vegetarians. The two meals a day they made us in the Occidental Arts and Ecology Center kitchen were always delicious, but in a meatless, meatfree, where's-the-meat kind of way. So we missed it, me and the tank aerator's girlfriend, and we discussed this missing, our preference for meat over dessert in general, and where one might could find bacon cheeseburgers, for example, at 1 a.m., in Occidental.

"Rohnert Park," she said. She was thinking of an In-N-Out Burger, but that was 30 minutes away.

Which is, admittedly, closer than Brazil.

My own personal new favorite restaurant is in El Cerrito. Has anyone ever been to Rafael's Shutter Café? You have to go way up San Pablo, past the Hotsy Totsy, past Albany Bowl, and then, I don't know: keep going. It's on your right.

They have live jazz on weekends, but when I was there, on something like a Wednesday, there was opera playing on the stereo. Which went perfectly with my sausage omelet, potatoes, toast, coffee, coffee, and more coffee.

I was sitting at the counter, waiting for the traffic outside to die down so I could cross the Richmond Bridge and go up and fall in with bad people, such as clowns and meat-eating girlfriends of tank aerators.

After I drank too much coffee there was nothing left to do but chat up the guy who runs the joint. "Where do you put your musicians?" I asked him.

He said I reminded him of his sister-in-law. He said, "Are you French or Spanish?"

"Italian," I said.

He said he was married to a French woman.

"Me, I'm waiting," I said. His phone rang. I said: "Traffic." SFBG

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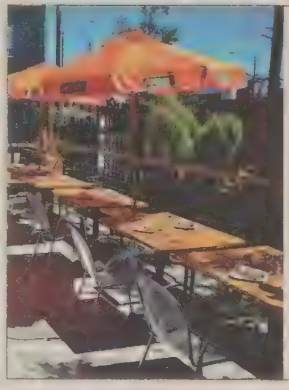
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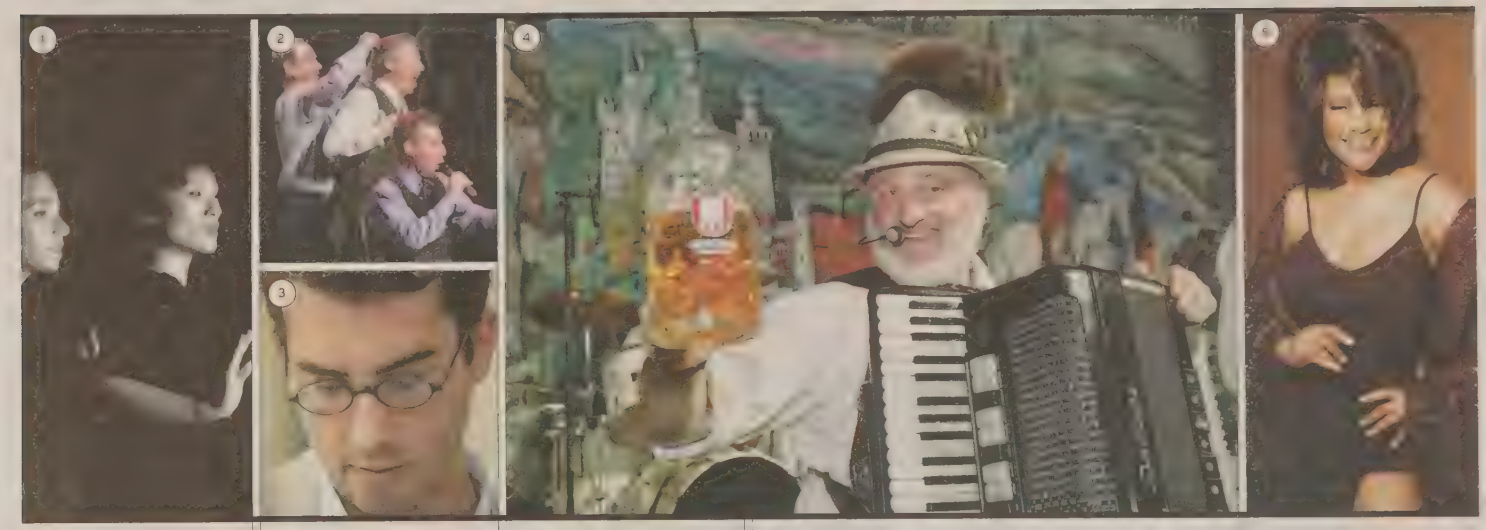

WEDNESDAY
SEPTEMBER 22

MUSIC

Mary Wilson
As one of the founding members of the Supremes, Mary Wilson sang on countless classic rock, R&B, soul, and doo-wop hits, including "Baby Love," "Come See About Me," "Stop! In The Name Of Love," "Back In My Arms Again," and many, many more. While that legendary group's rise to fame has been celebrated in fictionalized form with the hit film and stage production *Dreamgirls*, Wilson has continued to perform and record, wowing fans with her outstanding voice that still powerfully belts out her hits, along with her interpretations of jazz standards. Fans can expect a bit of both when she comes to the city for a series of special, intimate shows. **(Sean McCourt)**

Wed/22-Sat/25, 8 p.m.;
Sun/26, 7 p.m., $40–$55
Rrazz Room
Hotel Nikko
222 Mason, SF
1-866-468-3399
www.therrazzroom.com

EVENT

Jonathan Safran Foer
Every once in a while, a nonfiction book arrives that makes my head hurt, my tear ducts blow, and my appetite long for more discerning times ahead. Last time it was *The Omnivore's Dilemma*. This time it's *Eating Animals*, the author of loss literature *Everything is Illuminated* and *Extremely Loud and Incredibly Close* Jonathan Safran Foer's voyage into the depraved bowels of our country's factory farms. Since I lack the power of Safran Foer's elegant prose, lemme summarize his findings: they are a stain upon our earth. Let him tell you himself at this benefit for the ever-fantastic 826 Valencia. **(Caitlin Donohue)**

8 p.m., $20
Herbst Theater
401 Van Ness, SF
(415) 392-4400
www.cityarts.net

DANCE

Alyce Finwall Dance Theater and PunkkiCo Dance
From the outside, a red door is all that distinguishes performing arts venue the Garage from other warehouse-like SoMa buildings. Once inside, the intimate space seems too small to function as a theater. Yet the diverse range of upcoming and established choreographers that RAW (the venue's resident artist workshop) hosts always manages to bring explosive dance to the small, box-like space. This week RAW hosts PunkkiCo Dance and Alyce Finwall Dance Theater. Using the Garage's interior space for inspiration, choreographer Raisa Punkki and her company present *End Trance*, a piece exploring large movement within claustrophobic spaces. Similarly, Alyce Finwall Dance Theater (directed by choreographer-dancer Finwall) explores explosive and raw movement in a piece that investigates femininity, beauty, and identity, to name a few. **(Katie Gaydos)**

Through Thurs/23
8 p.m., $15
Garage
975 Howard, SF
(415) 518-1517
www.975howard.com

THURSDAY
SEPTEMBER 23

MUSIC

Big Boi
When is Outkast dropping its next album? When it damn well feels like it, that's when. In the meantime, get up with the more elegant side of the ATL hip-hop duo — the checkered space-ghetto luxe of André 3000's "Hey Ya!" partied hard, but when you found your dance partner and were ready to really get down, where'd you turn? "The Way You Move," that's where. Big Boi's double time flows fill in languorous beats on new solo album *Sir Lucious Leftfoot: The Son of Dusty Chico*, which Jive demurred on because it was too much "a piece of art." Their loss, and when Def Jam picked it up again, our gain. **(Donohue)**

8 p.m., $35
Regency Ballroom
1300 Van Ness, SF
www.theregencyballroom.com

EVENT

Oktoberfest by the Bay
Can't make it all the way to Munich this year to mark the 200th anniversary of Oktoberfest? Then throw on your lederhosen and dirndls and bring your appetite for beer, bratwurst, and Bavarian-themed good times and head down to our own San Francisco waterfront for the 11th annual Oktoberfest by the Bay. A smorgasbord of food awaits to soak up the specialty suds being offered up by Spaten, as will a host of bands playing traditional music for all the *partygangers* raising their steins and dancing the *schuhplattln. Prost!* **(McCourt)**

Thurs/23–Fri/24;
5 p.m.–midnight;
Sat/25, 11 a.m.–midnight;
Sun/26, 11 a.m.–6 p.m.,
$25–$30
Pier 48 (across from AT&T Park), SF
1-888-746-7522
www.oktoberfestbythebay.com

FRIDAY
SEPTEMBER 24

PERFORMANCE

3 For All
Some veteran performers think they know it all already, feeling sufficient unto themselves. But despite the dizzying level of expertise evinced by 3 For All's Rafe Chase, Stephen Kearin, and Tim Orr, these guys still take suggestions. In fact, they don't do what they do without a little help from the audience, by way of nouns, adjectives, and odd phrases shouted out in eager expectation that these three improv masters will take their idea and transform it into a breathless and hysterical wonder of theatrical spontaneity. Really, if you haven't seen 3 For All do its thing, you haven't seen all that improv has to offer. These are the troupe's last San Francisco performances of 2010. **(Robert Avila)**

Through Sat/25
8 p.m., $22–$25
Bayfront Theater
Fort Mason Center, Bldg. B
Marina at Laguna, SF
www.improv.org

FILM

"Radical Light: Return to Canyon, Program II"
Filmmaker Bruce Baillie first conceived of Canyon Cinema as a communal gathering in the redwood groves between Oakland and Moraga. The screenings showcased fresh, avant-garde work and self-produced newsreels, along with classic serials and government films. "We'd sit under the trees in the summer with all the dogs and people and watch," Baillie once reminisced to interviewer Scott MacDonald. Canyon came down the mountain soon enough, but this special 50th anniversary event revives its original al fresco spirit. The show features many fine Canyon films new and old, as well as a newsreel produced by the kids of the Canyon School with help from USF's film students. Baillie will be there too, still tossing the seeds of creative growth. **(Max Goldberg)**

6 p.m., free
Canyon School
187 Pinehurst, Canyon
www.sfcinematheque.org

Lemme summarize his findings: they are a stain upon our earth.

EVENT

"24 Days of Central Market Arts: Kick-off Event"
In an area known for its uninviting sights and smells, visitors to the central Market Street area can instead treat themselves to the sights and *sounds* of art during 24 Days of Central Market Arts. The three-week festival kicks off today with LEVYdance, Robert Moses' Kin, and Kunst-Stoff, followed by Cali & Co & The Welcome Matt, and vocalist Joshua Klipp with Sarah Bush Dance Project. Saturday continues with performers including La Alternativa and Hope Mohr Dance. The event culminates Sunday with more performances, belly dance classes, an improv dance jam, and indie rockers Handshake. **(Emmaly Wiederholt)**

Through Oct. 17
Kick-off: Fri/24, 1–2 p.m. and 5–7 p.m.;
Sat/25-Sun/26, 1–-5 p.m., free
Mint Plaza
Fifth St. between Market and Mission, SF
www.centralmarketarts.org

DANCE

Lenora Lee
In Lenora Lee's *Passages,* politics and art work in tandem to tell the story of one person. Yet the piece also speaks for the courage and determination of thousands of others who left — and still leave — everything behind to make a better life for themselves, their children, and in Lee's case, a grandchild. Lee's grandmother was married in China and spent 10 years waiting to reunite with her husband on Gold Mountain, as California was called. She became an anchor in the little girl's life, one in which dance lessons and visits with Grandma fused. The interdisciplinary *Passages* — with media design by Olivia Ting and a score by Francis Wong — commemorates the centennial of the Angel Island Immigration Station. **(Rita Felciano)**

Fri/24–Sat/25, 8 p.m.; Sun/26, 2:30 p.m., $20
Dance Mission Theater
3316 24th St., SF
1-800-838-3006
www.asianimprov.org

SUNDAY
SEPTEMBER 26

MUSIC

Git Some
Gotta love hard rockers — and even harder livers — like those in Denver's Git Some. Mixing hardcore maximalism with post-punkin' Jesus Lizard freewheelery, the foursome — founded by ex-Planes Mistaken for Stars members Chuck French and Neil Keener — tear through bulldozers à la "There Is So Much Blood" and thrashers such as "Entrails for the Altar" on the new *Loose Control* with the barely harnessed ferocity of zombies served a groaning sideboard of fresh body parts. Translation: meaty satisfaction — the added wrinkle being the occasional butt-wiggling, cheese-gobblin' guitar-god flourish found on, say, "Broken Bodies Glisten." Taste the glove — and Git Some love? **(Kimberly Chun)**

With Pins of Light and Hazzard's Cure
8 p.m., $6
Knockout
3223 Mission, SF
(415) 550-6994
www.theknockoutsf.com

TUESDAY
SEPTEMBER 28

MUSIC

Odd Nosdam
Get your cerebral and headbopping fix at this show featuring two all-star experimental electronic artists. The Bay Area's Odd Nosdam makes sound collages with ideas and samples pulled from the worlds of hip-hop, ambient music, drone, and indie-rock, often set among creative drum patterns you can still tap your foot to. Austria-based musician Christian Fennesz (see music feature) combines spacey, manipulated electric guitar with dissonant textures and glitchy beats. Either of these guys playing on their own would make for a fantastic show. Together, for $10 per set, you'd be a fool to miss it. **(Landon Moblad)**

With Fennesz
8 p.m., $20
Swedish American Hall (above Café Du Nord)
2170 Market, SF
(415) 861-5016
www.cafedunord.com

EVENT

Guillermo del Toro
In addition to directing superbly haunting, dark, atmospheric films like *Hellboy* (2004) and *Pan's Labyrinth* (2006), Guillermo del Toro also pens novels (with cowriter Chuck Hogan), the second of which, *The Fall,* hits stores this week. Though the topic of vampires may seem worn out to some, with the teenybopper *Twilight* series driving some genre fans to swear they'll stake themselves at the mention of one more fang-based outing, del Toro brings the bite back into the fold with this second part of a planned trilogy of tales. Join the talented artist for a special evening of discussion about his work on the written page and silver screen. **(McCourt)**

7:30 p.m., $12–$75
Sundance Kabuki Theater
1881 Post, SF
1-800-838-3006
www.booksmith.com SFBG

The Guardian listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn't sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian Building, 135 Mississippi St., SF, CA 94107; fax to (415) 487-2506; or e-mail (paste press release into e-mail body — no text attachments, please) to listings@sfbg.com. We cannot guarantee the return of photos, but enclosing an SASE helps. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.

(1) Alyce Finwall Dance Theater (see Wed/22); (2) 3 For All (see Fri/24); (3) Jonathan Safran Foer (see Wed/22); (4) Oktoberfest By the Bay (see Thurs/23); (5) Mary Wilson (see Wed/22); (6) Git Some (see Sun/26); (7) Lenora Lee's *Passages* (see Fri/24); (8) Big Boi (see Thurs/23); (9) Odd Nosdam (see Tues/28).
ALYCE FINWALL DANCE THEATER PHOTO BY CARLY HOOPES; 3 FOR ALL PHOTO BY JOHNNY KNIGHT; JONATHAN SAFRAN FOER PHOTO BY GIANLUCA GENTILINI; OKTOBERFEST BY THE BAY PHOTO COURTESY OF ED SMITH; *PASSAGES* PHOTO BY TIM RICHARDS; BIG BOI PHOTO COURTESY OF GOLDENVOICE; ODD NOSDAM PHOTO BY LIZ HODSON

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& THE REVOLUTIONARY RAMBLERS
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& THE GREENSTRING FARM BAND
FRIDAY SEPTEMBER 24TH 8PM $10 (ROCK)
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LOWFAT HANDSHAKE • THE HOOVERS
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TREVOR GARROD
OF TEA LEAF GREEN
(SOLO CD RELEASE PARTY!)
NATHAN MOORE
FRED TORPHY OF BIG LIGHT
TUESDAY SEPTEMBER 28TH 8PM $20 (ELECTRONIC/EXPERIMENTAL) ALL AGES
UPSTAIRS AT THE SWEDISH AMERICAN HALL:
FENNESZ
ODD NOSDAM
TUESDAY SEPTEMBER 28TH 9PM $12 (ROCK)
CLUB SHUTTER PRESENTS:
MARK BURGESS OF THE CHAMELEONS UK
VEIL VEIL VANISH • CHAMBERS
DJ'S NAKO, OMAR & JUSTIN
WEDNESDAY SEPTEMBER 29TH 8PM $10 (ROCK)
ERIN BRAZILL AND THE HITCHCOCK BLONDES / THE FANCY DAN BAND (CD RELEASE!)
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FRIDAY OCTOBER 1ST 9PM $18 (ROCK)
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AND SKULL ORCHARD
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DJ ABILITIES • DARK TIME SUNSHINE
TUESDAY OCTOBER 5TH 8PM $10 (SINGER-SONGWRITER)
CLARE BURSON
THURSDAY OCTOBER 7TH 10PM $10 (INDIE)
GRAMMY U FALL KICK-OFF FEATURING:
THE FEROCIOUS FEW
OONA
FRIDAY OCTOBER 8TH 9:30PM $10/$12 (INDIE)
BIRDMONSTER / THE NERVOUS WRECKORDS
KID MUD
SATURDAY OCTOBER 9TH 8PM $15 (SONGWRITER/POP) ALL AGES
UPSTAIRS AT THE SWEDISH AMERICAN HALL:
GRIFFIN HOUSE
TYLER JAMES
SATURDAY OCTOBER 9TH 9PM $15 (R&B/JAZZ)
"LOVE DUKE MADLY": LAVAY SMITH AND HER RED HOT SKILLET LICKERS PERFORM THE MUSIC OF DUKE ELLINGTON
SUNDAY OCTOBER 10TH 8PM $10 (ROCK/INDIE)
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Shannon O'Malley's apocalyptic dessert delights include (from left) the Raining Blood Red Velvet Cake, the Global Jihad Date Cake, and China World Domination Red Bean Cakes.
PHOTOS BY KEITH WILSON

Let them eat mayhem

Grab your knife and prepare to gorge on Shannon O'Malley's apocalypse cakes

By Johnny Ray Huston
arts@sfbg.com

CULTURE/LIT "I work in advertising," says Shannon O'Malley. "I just want to make people read my evil shit." The evil shit O'Malley refers to isn't a sales jingle, but recipes for a apocalyptic cakes. Want to know how to make an Agent Orange Carrot Cake? Rachel Ray, Paula Dean, and even Sandra Lee probably can't help, but O'Malley has just the right ingredients to tantalize your "cyst-ridden pus hole." A collaboration with photographer Keith Wilson, her colorful picture book *Apocalypse Cakes: Recipes From the End* will be published by Running Press in the spring of 2011 – for now, you can feast on some appetizers from the tome (and order recipe cards) on her website. I recently met with O'Malley to discuss the sweet and the deadly. We were at a cafe, but neither of us ate dessert.

SFBG *I guess I look at apocalyptic cakes from an arty angle, and also from a nihilistic one.*
SO Yeah! Fatalist gluttons! [Laughs]

SFBG *I like the juxtaposition of something tasty and sweet with something harsh and disastrous.*
SO Me too.

SFBG *How did the first cake come about?*
SO Not from any preoccupation on my behalf. I'm not a good cook, I don't bake cakes. It happened because in December of 2008, it was my partner's birthday. She's obsessed with the apocalypse and actually wrote her undergraduate thesis on zombies. She got me into reading J.G. Ballard.

When you're with someone who talks about something a lot, it sort of seeps into your brain. Her birthday came around, and I didn't want to buy her something, I wanted to make something for her. Around the same time, she was obsessing about cake, so that whenever anything went wrong, she'd say, "I want cake."

The whole week before her birthday I thought I'd make her a cake cookbook – a zine of fucked up cakes. But I thought that was sort of vanilla, excuse the pun. The night before, I started to really ask myself what she liked, and I thought of the apocalypse. Cake and the apocalypse – it made perfect sense. I stayed up all night on the computer making this eight-page color zine called *Apocalypse Cakes*. I started thinking about the plagues, and just took this shitty JPG I found on the Internet of red velvet cake, and called it Raining Blood Red Velvet Cake.

I did all the writing and Photoshopping and layout. I started at 11 p.m. and basically stayed up all night because I loved it so much.

At the time I was living in Austin, and I went to Kinko's before I had to go to my ad agency job. I bound it and made a couple copies. That night I gave it to her for birthday. Then I started showing the zine to my friends and being like, "Look what I made – isn't this funny? Aren't I fucking funny?" That's when I decided it should be a book.

SFBG *Is that when you began your blog?*
SO Yes. At first I thought it would only be text. But then I got with my friend Keith Wilson, who is a filmmaker here in town, and he said, "No, you need pictures."

He and I got together, and our first two cakes were the Raining Blood Red Velvet Cake and the Branch Davidian Texas Pecan Pie. We made them at my house. We set the Branch Davidian Texas Pecan Pie on fire in the yard in front of my house. He styled it. He's super meticulous and way more object- and space-oriented than I am, and he has a great eye for macabre details.

SFBG *How did your Photoshop project compare to images that were set designed?*
SO It totally changed things. Keith adds something that on my own would give me trouble. I don't want to go through the trouble to make things just-so, but he totally gets into that. His mom was a caterer, and that helped him with his food assembly skills.

SFBG *Do you often have the name of the cake first and go from there?*
SO It started with me having all

these different names and themes. Some of the early ones included the Sodom and Gomorrah Fruit Cake – traditional apocalyptic myths from the Bible. But then I started branch out and Keith and I would talk. He'd say, "A lot of people think that immigrants coming to the United States is apocalyptic – why don't we do an immigration cake?" So I came up with Immigration Mayhem Mexican Chocolate Cake. We started riffing off of each other and decided the recipe should be in Spanish, so honkies can't read it.

Now, either of us can have the original idea. I name them and do the write-ups and pay for the production, and on Saturdays, he comes over with his camera and we art direct the set together. He snaps the photos, and then I retouch them. We've done that for eight or nine months.

SFBG *Do current events have a larger presence within the project than they did initially?*
SO Definitely. Now it has become more overtly political. The Immigration Mayhem Mexican Chocolate Cake looks at certain people's fears of their world crumbling. In addition to a cake with a swarm of locusts, we also have President Palin Half-Baked Alaska. Some of them come from our political perspective, and some of them are just stupid and gross and fun. Like Whore of Babylon Fruit Tart. Science fiction is also inspiring. We have a meteorite cake, and one about insurgent robots.

SFBG *What does your girlfriend think of the project now? Does she give feedback?*
SO She loves it. She's been integral to it. When it was just a blog, a local art show had a call for entries and I thought, "Man, I wish I could enter a blog in the art show." I thought that maybe I could have a computer at the gallery so people could browse the blog. She collects vintage cookbooks and has all this retro cooking imagery, and she said, "Why don't you make old-timey recipe cards?" I don't know if you've seen this one: Jonestown Kool-Aid Cake.

Once I got started working with the cakes, friends would come up to me and say things like, "What about Jonestown?" An old roommate suggested that cake. You know one day they're going to build condos where the compound was in Guyana.

At a certain point I realized that every region has its apocalypse. The Seismic Haitian Mud Cake – that isn't the end of the world, but it's their fucking end of the world.

SFBG *Do you find the format of a recipe lends itself to your sarcasm and sensibility?*
SO The template has helped me. I know how long each write-up will be and that I have to make a recipe. But I'm apart from the text -- when you make something that resonates with people, it sort of becomes its own thing. People get excited about it, so it's gotta be made.

SFBG *What are some of your favorite cakes?*
SO I really like the China World Domination Red Bean Cake. It was conceptual, it was easy to make – I bought the cakes at a Chinese grocery store – and it makes fun of people who are xenophobic.

SFBG *Since you began working on this, has the apocalyptic materialized for you more often?*
SO I've always been into the archetype of the murderous housewife – situations that seem so perfectly dainty and wonderful, but have something dark behind them.

SFBG *Like John Waters'* Serial Mom.
SO Exactly. I was just thinking of Kathleen Turner, and how John Waters' movies are about seeing how shitty the strait-laced people are from the perspective of the people of the underworld. I like the dichotomy of, "You think it's nice, don't you? Well it's not."

When I was writing a lot of this, I was working at an ad agency, and I was constantly bombarded with product names and messages about why products are awesome. There are write-ups where I talk of specific company names. One cake that we did for the book is all about the ubiquity of antidepressants and other blockbuster pharmaceuticals like Lipitor. It's called Big Pharma Nut Cake.

People talk and write to me about the apocalypse more. Someone will say, "Hey, I found this article about the Super Hadron Collider and black holes." But do I see the apocalyptic in the everyday? Not really.

In writing this book, I had to learn about the ten plagues of Egypt. The apocalypse hasn't come to me – I had to go to it. SFBG

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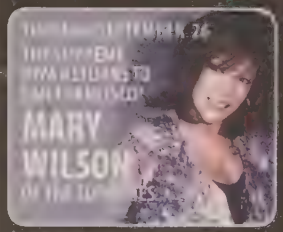

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OMG! A Junior Eurovision Song Contest contestant reacts in *Sounds Like Teen Spirit*. | COURTESY OF SAN FRANCISCO FILM SOCIETY

Winner takes it all

DOCUMENTARY Before *American Idol* and all subsequent parasitical imitators, there was nothing on American TV quite like the annual Eurovision Song Contest. In fact, there still isn't — that event's multinational scope and emphasis on original (or at least regional) material is eons from *AI*'s hits regurgitated by wailing wannabes.

Originating in 1956, the climactic broadcast is hosted each year by a different city. It's been a wellspring of MOR trash, serving a mainstream demographic similar to yet distinct from U.S. tastes, less susceptible to pop vs. rock snobbism. Its most celebrated success story ABBA was the quintessential ESC group — glam, groomed, Top 40, and camera-ready — whose winning 1974 "Waterloo" launched their career as the Me Decade's most vanilla disco-pop enterprise. Celine Dion also won, 14 years later. Let us forget that.

Other artists have been less stressfully forgotten — indeed, few Eurovision winners or competitors graduate to significant careers. Eurovision has increasingly been criticized as representing overly generic, visually showy musical acts. TV ratings have slumped. Yet in developing and/or post-glasnost countries, it remains a major cultural event.

Thus 2003's Junior Eurovision Song Contest founding naturally hooked a wide audience still susceptible to the crack-like combo of kiddie cuteness and vaguely nationalized Vegas showmanship.

Brit Jamie J. Johnson's doc *Sounds Like Teen Spirit: A Popumentary* arrives here as the opening feature in the San Francisco Film Society's inaugural International Children's Film Festival. A treasure trove of both snarkalicious garishness and sympathetic characters worth rooting for, it is an all-ages-access joy.

Johnson focuses on a few diverse aspirants in the 2007 competition, all age 10 to 15. They include tiny Tom Jones-in-training Cyprian Yiorgos Ioannides and Georgian belter Marina Baltadzi, whose advance toward the top (among more than 14,000 initial entrants) becomes a source of national pride. In this context, Belgian quartet Trust seem incongruous for being an actual band who play instruments, write their own songs, and require no dance or costume input. Most competing acts recall the *Brady Bunch* and 1984's *Breakin' 2: Electric Boogaloo* — musically, choreographically, Spandex-sartorially — albeit with touristy "ethnic" twists.

Refreshingly, no kids here seem pushed forward by Lindsay Lohan-esque stage mamas or papas — their ambition is very much their own. No doubt most will cringe in later years at the pubescent portrait *Spirit* paints. But this good-humored documentary loves its subjects, and so will you. **(Dennis Harvey)**

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Shaun O'Dell is best known for his visual art, such as the work above, but he's also made noise with Sword and Sandals, a trio that includes John Dwyer and Randy Lee Sutherland.

Horns of plenty

Shaun O'Dell moves from sight to sound with Sword and Sandals and WR/DS

By Kimberly Chun
art@sfbg.com

MUSIC Shaun O'Dell is best known for his visual art work — work that has earned him a Goldie from the *Guardian*, a SECA Award from San Francisco Museum of Modern Art, and more recently the Tournesol Award at Headlands Center for the Arts. Less known is O'Dell's work in music, likely because over the years the artist has distanced himself from the scene, its attendant clash of egos, and the oft-inevitable creative tussles. "I'd been in bands before," he says by phone. "That's part of the reason I went into visual art. I didn't want to collaborate with people anymore — it just got weird and stressful."

So when old friend and Thee Oh Sees leader John Dwyer — for whom O'Dell played sax on an early Coachwhips recording — asked the painter to try his hand at his latest project with Randy Lee Sutherland (Vholtz, Murder Murder) a couple years ago, O'Dell obviously wasn't planning on major sand scuffles or gladiatorial touring.

The three started playing together, and lo, "it worked." Meaning, the trio might play a little before a performance and then bring it all together live, while improvising. "It wasn't rehearsed music — it was more build-up-a-language music," as O'Dell puts it. "The energy was really about the live thing, but there was a lot of energy between the three of us whenever we played. It was good that way — no hassles."

"We played shows a lot of times with noise bands, and we weren't trying to make noise — we weren't trying to make chaos. We were basically searching through the chaos to find these common places for us to make harmonic things happen or melodic things happen or rhythmic things coalesce," O'Dell recollects. "I think the music was interesting to me because both those guys were committed to communicating but not afraid to explore and have the music fall apart at times, and I think on the record you can hear that."

You can hear that sense of play, exploration, and driving pulse on Sword and Sandals' studio debut, *Good & Plenty* (Empty Cellar). O'Dell and Sutherland, both on alto sax, weave in and out of each other's lines, calling like exotic birds, while Dwyer picks up such unexpected instruments as the flute on the untitled second track. Dwyer and Sutherland took turns on drums, O'Dell played tenor and Sutherland bass clarinet, and all three played keyboards, with Dwyer, and on one track, Anthony Petrovic of Ezee Tiger, interjecting with electronics and a ramshackle Moog at engineer Lars Savage's Mission District studio.

Tracked live during one all-day *Ben Hur* of a session, sans overdubs, *Good & Plenty*'s improvisations pull at the ear insistently, with one foot lodged in the warehouses of SF's post-punk/-hardcore experimental music scene and another in the wild, woolly outback of improv. "All three of us have played music enough to commit to playing off the top of our heads and listening enough to make something work," observes O'Dell. "I think that's what made it different."

It's all different now: after two years with Sword and Sandals, two 2007 live CD-Rs, and a track on a Zum TwoThousandTapes compilation earlier this year, O'Dell has left the band. Instead O'Dell and Sutherland are carrying on as a duo dubbed WR/DS, playing the S&S release-show-of-sorts at Viracocha and O'Dell's book release party at Park Life Gallery. O'Dell hopes to incorporate a string section at Park Life, wryly describing WR/DS repetitive, sometimes-Terry-Reilly-inspired experiments as "art gallery music. It means we like to do it in spaces that make acoustic music sound good. It's kind of a joke — but kind of not a joke."

Not that Sword and Sandals wasn't touched or touched by the art realm as well. "For me, it became a good outlet for trusting in the unknown, as far as it was related to my art practice," explains O'Dell. "I was overdoing it for years and years, and I've gotten to the point where I'm interested in the places I don't know about so much.

"It's a different thing playing music," he continues, "but your brain is doing the same thing — just letting go and not judging yourself and playing and not judging other people you're playing with and finding space to make music." SFBG

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Beat happening: James Franco as Allen Ginsberg in *Howl*.

O victory forget your underwear

Howl gives a glimpse of tumultuous times

By Marke B.
marke@sfbg.com

FILM Let's get this out of the way right off the bat: The true "howl" in Rob Epstein and Jeffrey Friedman's breezy bio-pic *Howl* is that of the ghost of Beat poet and queer countercultural icon Allen Ginsberg, patting his Buddha belly in the clouds and roaring at his good fortune to be portrayed by James Franco. *Eat Pray Love*'s Elizabeth Gilbert may have scored the chick lit holy grail with Julia Roberts, but on the gay-o-meter, being reincarnated in the delectable body of Franco is pretty much to die for.

And Franco's performance is a wonder, necessarily conveying all the maddening and inspiring elements of the young poet's personality through subtle facial expressions, eye twinkles, and head cocks. I say necessarily because another thing Franco nails is Ginsberg's pancake-flat vocal inflection. (Even at 31, Ginsberg came off like a nursing home resident grumbling over mushy latkes.)

FRANCO'S REIGN: AN INTERVIEW WITH THE *HOWL* STAR

FILM Contrary to popular belief, James Franco is not always high; he is just very, very tired. When the near-ubiquitous actor-writer-director-visual artist-scholar-astronaut-Japanese body pillow enthusiast — who recently came out to the Advocate (as straight) — was in town for the *Howl* premiere at the Castro Theatre last June, he looked suitably exhausted and bedraggled — in an impish, adorable way, mind you.

Franco, who also recently (and somewhat inexplicably) admitted to compulsively masturbating four to five times a day, suffered from perpetual bouts of yawn-talking during his interview with the Guardian. He was a half-hour late due to a professed need for some "alone time." Draw your own conclusions.

Taking on the outsized persona of poet-provocateur Allen Ginsberg in *Howl* is yet another item to tick off on his list of improbable accomplishments, which range from studying for simultaneous graduate degrees to starring on the venerable daytime soap opera *General Hospital* (as the mysterious, um, "Franco") in between movie gigs and solo art shows.

And an accomplishment it most definitely is. It's almost inconceivable that the same actor who initially gained acclaim for his uncanny portrayal of James Dean could also perfect the role of another great midcentury icon, the formidable bear-guru of all things counterculture, less than a decade later.

"I guess I thought if I ever played one of the Beats, it would never be Allen Ginsberg," he admits, a fact that ironically drew him to the role. "It was actually more attractive to play Ginsberg rather than Neal Cassady or Jack Kerouac, who were closer to a James Dean type." Fortunately for the slight, almost delicate Franco, this wasn't the Ginsberg that most of us have come to know. "It's Ginsberg to an age right before he became heavier and bearded and bald, the recognizable Ginsberg," he explains.

Franco's passion for the Beats goes back to his rebellious teen years, when he and his friends took regular trips from his Palo Alto home to City Lights bookstore in North Beach. "Everybody loved Kerouac, Burroughs' *Junky*, or whatever. But Ginsberg — he

There is the evangelical poeticizing and genius marketing. There is the awkward peacocking and needy perviness. And then there is *Howl* itself. I guess calling this a biopic is misleading. The movie is an amalgamation of styles — imagined interview, courtroom drama, historical flashback, animated fancy — that zeroes in on one particular slice of Ginsberg's (and the nation's) development: the celebrated 1957 obscenity trial over *Howl* the poem that seared Ginsberg, the Beats, and midcentury San Francisco into mainstream consciousness.

Focusing on that trial — City Lights publisher Lawrence Ferlinghetti and bookstore employee Shigeyoshi Murao were busted when Murao sold a copy of the poem to undercover cops — is an excellent strategy, and not just because, historical spoiler alert, *Howl*'s victory provides a snappy climax. It also gives the filmmakers a chance to open a window on a particularly tumultuous time.

You get a little *Mad Men*-type excitement in the spot-on retro set designs and courtroom scenes, which rub old-school 1950s mores against the nascent cultural revolution. (Jon Hamm, *Mad Men* protagonist, plays the dashing defense lawyer.) You get some freshly presented Beat hagiography, with scenes of strapping young literary princes shaking off their fancy college pedigrees in New York and going, yes, on the road. Jack Kerouac, Neil Cassady, Peter Orlovsky ... Beat fetishists will be readjusting their berets with glee.

Unfortunately, you also get long stretches of animated interpretations of the *Howl* text that seem incongruously imported from the neon-noir '90s. Which in fact they were — illustrator Eric Drooker collaborated with Ginsberg for 1996's *Illuminated Poems*, and he's the animation designer here. The swirling ayurvedic tornadoes and cosmically copulating bodies, coupled with overly literal imagery (i.e. African American saxophonist during the "Negro streets at dawn" passage) took me back to a lot of bad French Canadian animation festivals.

Mostly though, you get the young Ginsberg. He didn't attend the obscenity trial, and Howl's framing device is an imagined interview in his fantastically shabby chic North Beach apartment during the legal proceedings. With Epstein and Friedman (*The Times of Harvey Milk*) directing, Gus Van Sant (*Milk*) executive producing, and Franco fresh from *Milk* himself, the set-up is pretty obvious. Another queer saint is being cinematically canonized. (Ginsberg, of course, was far from Milk on the political scale — his version of gay lib focused on the spiritual journey, not the systematic legal integration. Maybe *Howl* is meant to be the yang to *Milk*'s yin.)

The idea of portraying an openly gay man in the 1950s is juicy — but *Howl* skews toward sexual yuks, like Neil Cassady's girlfriend walking in on Ginsberg about to blow him. In this often rushed-feeling film, Ginsberg is allowed only a splash of existential longing before finding some fulfillment with his lifelong companion Orlovsky. But is that really fair, or even brave? After *Milk*, wouldn't it be more courageous for this distinguished team to take on a lesbian activist? A transgender groundbreaker? A queer of color? Or even, gasp, the opportunistic, overexposed, NAMBLA-defending, hustler-gorging, radiantly nudist old man that Ginsberg became? SFBG

HOWL opens Fri/24 in Bay Area theaters.

was in touch with all the movements that came after the Beat movement, so he always stayed current. Now Ginsberg is probably my favorite." Surprisingly, a major source of Franco's inspiration for the role was his older brother, Tom, a sculptor who is "very into meditation."

Besides an affinity for the darkly offbeat, the late Ginsberg and his onscreen doppelganger might have something else in common: a dangerous flirtation with overexposure. So far, at least, it hasn't hurt Franco, who still allows himself plenty of me-time to reflect on a brilliant, if overextended, career in his own (very personal) way.
(Michelle Devereaux)

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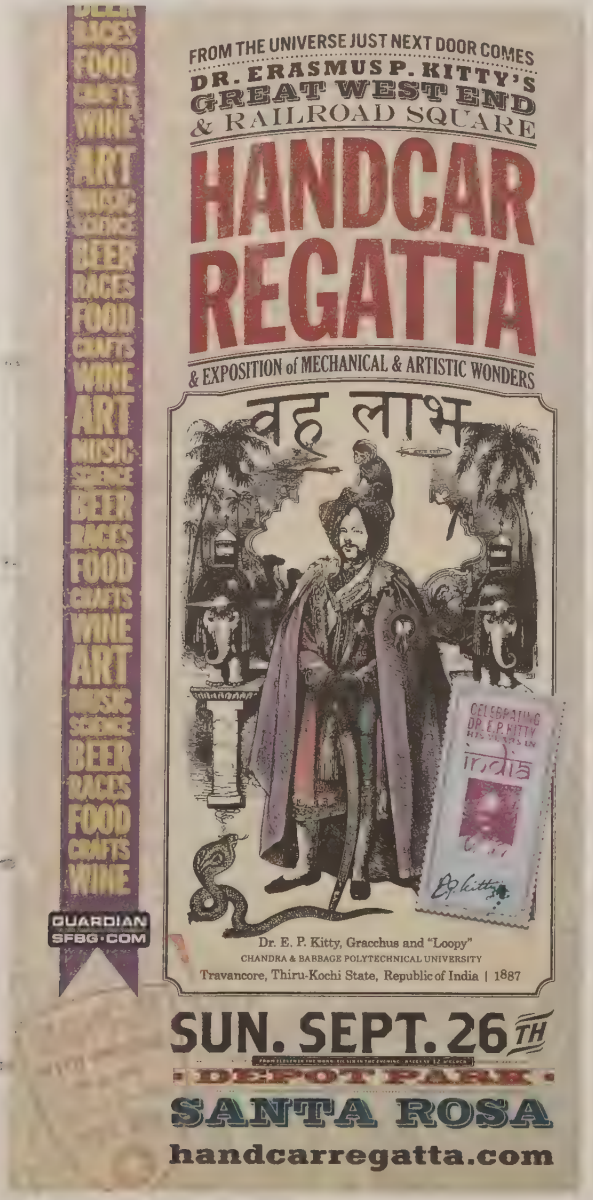

Red bayou

Marin Theatre enlivens the first entry in Tarell Alvin McCraney's *Brother/Sister* trilogy

By Robert Avila
arts@sfbg.com

STAGE The young woman has

something wrong with her; a chorus of women tell us so. They're neighbors in the same particular, yet nebulous, time/place: a housing project in a nameless small town in the Louisiana bayou, some time in the "distant present." As if floating on water, the young woman, an African American teen named Oya (Lakisha May), lies prone on a dais at the center of an otherwise bare stage as they speak of her. Her name, like those of all the characters in Tarell Alvin McCraney's *In the Red and Brown Water*, evokes African folklore, but there is something of the classical Greek tragedy about all this too, something of Lorca, and more. This is meta-theatrical terrain as hybrid and multifarious as the culture of the bayou itself.

As we circle back to the beginning of her story, Oya seems destined for great things. She's an exceptional runner, a natural in fact, and it brings her great joy as well as the offer of a scholarship to the state school. But she defers the offer to be with her ailing single mother (Nicol Foster) and soon finds herself not moving at all.

Oya's hopes shift to love. But the great love of her young life, a lothario named Shango (an excellent Isaiah Johnson), soon joins the military, leaving Oya to the care of a fallback sweetheart, the big, gentle, stuttering Ogun Size (Ryan Vincent Anderson). She continues stagnating, restless, unhappy, spending all her time on the porch of her house. It seems a baby might save Oya, but she appears incapable of becoming pregnant. Her desperation grows, since her womb and her world will not. Left with no room to breathe, no air, no forward motion, Oya's fate is all but sealed.

It would be something for any new play by a playwright under 30 to live up to the hype that greeted McCraney's *In the Red and Brown Water*, which opened last week at Marin Theatre Company. Fortunately for playwright and audience alike, MTC delivers a solid production, attractively staged by its own producing director, Ryan Rilette (whose relationship with the playwright goes back to a production at Rilette's former stomping grounds, New Orleans' Southern Rep), and featuring some fine performances by a strong, engaging ensemble. But if the Bay Area premiere of this first work in McCraney's much touted trilogy, *The Brother/Sister Plays* — all being staged over the coming weeks in an unprecedented coproduction by MTC, the Magic, and ACT — well serves the real talents exhibited by the acclaimed newcomer, the play itself still falls short of its ambitious scope.

Rilette's impressive cast and fluid staging take the poetry and humor in McCraney's words and run with it. The playwright has his characters voice their own and others' stage directions — calling knowing attention to the artifice of theatrical storytelling as well as the narrations we make of our own lives — and the actors handle this aspect with aplomb, deftly shifting from bland utterance to in-character performance of the emotion or action described. There's much well-throated song and some affecting sensuality here too. But the theatrical style only partly makes up for some thinness in plot and character. Oya's is a humble story, at one level, and the strength of the play comes in recognizing her as worthy of our attention. At the same time, the playwright's urge to cast her along a trajectory of classical-tragic proportions ends up feeling overblown instead of quietly poignant.

Bay Area audiences have the opportunity to see *The Brother/Sister Plays* trilogy over the coming weeks, which is no small thing, marking an unprecedented collaboration between three major companies. The Magic Theatre opens *The Brothers Size* this week (*Size* having first brought attention to McCraney when it was produced by New York City's Public Theater in 2006) and American Conservatory Theater will follow in October with the Bay Area premiere of *Marcus; or the Secret of Sweet*. Qualifications aside, this is an unusual and enticing project all around. SFBG

Love for a lothario: Oya (Lakisha May) casts a skeptical look at Shango (Isiah Johnson) in Marin Theatre Company's production of *In the Red and brown Water*. | PHOTO BY KEVIN BERNE

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Christian Fennesz staked out the waterfront long before indie rock's current vogue for surfing sonic waves.

King of the beach

Glitch pioneer Fennesz surfs from sun-dappled shallows into darker water

By Matt Sussman
arts@sfbg.com

MUSIC That old saw about how the Velvet Underground's first record may not have sold well but everyone who heard it went on to form their own band could also be said of Austrian composer/producer Christian Fennesz's 2001 release *Endless Summer* (Mego).

Although I can't speak to *Endless Summer*'s sales numbers — surely the deluxe reissue treatment it received in 2007 must have helped it reach new ears — the influence of its honeyed guitar strums submerged in swells of digital glitch and distortion is clearly discernible in many contemporary MP3 blog favorites, from the laptop shoegaze of M83, to the muscular, ambient miasmas of Oneohtrix Point Never (who Fennesz recently remixed on the superb "Returnal" 7" with Antony Haggerty), and even to the nostalgia-coddled, analog warmth of any number of "glo-fi" artists. And while indie's seemingly endless succession of poppier "beach" bands may have only recently declared endless summers of their own, Fennesz had already been at the waterfront long before, summoning the ghosts of the Sandals and bending their essence into something strange and new without losing it entirely.

Of course, extolling the virtues and influence of a "classic" can inadvertently pigeonhole its creator. In the near decade since *Endless Summer* came out, many others have made bedfellows of their computers and guitars or slurred melody six ways through an effects chain, but few have consistently done so with as fine an ear for composition and as much conceptual care as Fennesz. Lest we forget, the man is a working musician, and his subsequent output — two solo albums for Touch, *Venice* (2004) and *Black Sea* (2008), as well as a slew of collaborative releases, remixes, 7-inch singles, and compilation cameos — has been as steady as it has been frequently stellar, often venturing further away from *Endless Summer*'s sun-dappled shallows and into darker waters.

Take the recent live document *Knoxville* (Thrill Jockey), an improvised set recorded in early 2009 with experimental guitarist David Daniell and Necks' drummer Tony Buck, which is perhaps as good a preview as any for Fennesz's upcoming rare headlining set at the Swedish American Hall. Although billed as a trio, Daniell and Buck seem to take a backseat to Fennesz's guitar and electronics, subtly augmenting his digitally processed guitar scrapes and chord fragments until everyone's contributions become layered into a thickly textured undertow of noise. Like the best of Fennesz's music, there is a strongly romantic kernel in *Knoxville*'s walls of sound, an emotional tether that tightens as Buck's rolls and scrapes, Daniell's feedback, and Fennesz's signal processing become more densely crosshatched. Simply put, it's exhilarating. Much like a stolen kiss at sunset or catching your first wave. **SFBG**

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PLAYLIST: JOHNNY RAY HUSTON

▸ AUTOMELODI
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(Wierd)

This Montreal group led by Xavier Paradis evokes French minimal wave, British new wave, and the U.S.'s Cold Cave. Their debut album is deep enough for repeat listening, thanks to songwriting that stays strong as the sound shifts from synth ("Rayons de rien") to guitar ("Buanderie jazz") workouts. On "Pression," Paradis combines both with dramatic vocalizing for a symmetrical haircut anthem.

▸ BURNT ONES
Black Teeth & Golden Tongues
(Roaring Colonel)

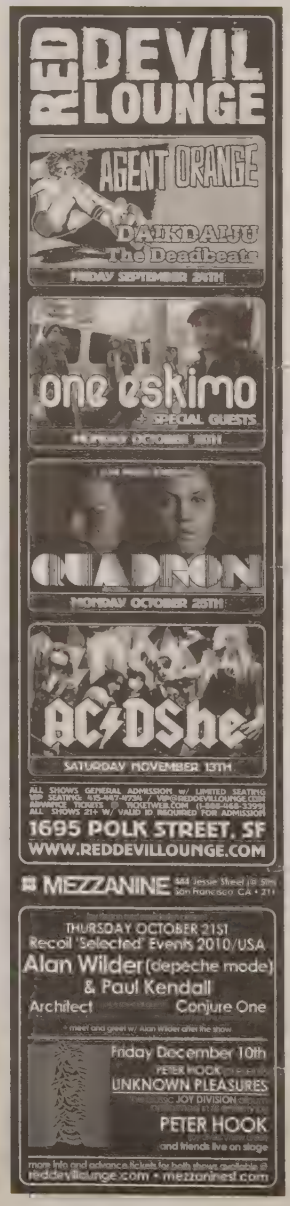
Indiana's loss is San Francisco's gain when it comes to Burnt Ones, who add serious flair to a local garage scene that isn't exactly weak and quiet. "Gonna Listen to T. Rex (All Night Long)" is an apt title, because some of the best tracks here shift into classic glam territory effortlessly — Burnt Ones wear rock music well. "Sunset Hill" out-cackles Devendra Banhart with ease and "Only Ones" embraces the lonely while conflating Roy Orbison and Peter Perrett. Great stuff.

▸ BRUCE HAACK
Farad: The Electric Voice
(Stones Throw)

The latest compilation of the Canadian electronic innovator's music could have used a few less tracks from recent reissues such as *Electric Lucifer* — the first album to use a Vocoder — and *Haackula*. But it provides a solid overview of Haack, whose career spans from Moog freakouts for children and occultists to the proto-hip-hop of "Party Machine."

▸ SMITH WESTERNS
Smith Westerns
(Fat Possum)

With production touches that make the songs sound like they're blaring from a crackly old radio, the teen Chicago foursome bring boyish energy to current garage rock styles, adding T. Rex — yeah, him again — touches to the mix on tracks like "Girl in Love." They may have toured with the late Jay Reatard, but the spirit of Marc Bolan is in the air. **SFBG**



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Fresh "Horses"

Dana Lawton and Jia Wu kick off the dance season with a strong program

By Rita Felciano
arts@sfbg.com

DANCE Some choreographers pack enough material into an hour of dance to leave you more satisfied than those who take twice as long and say less. Such was the case with "18 Virgo Horses" (Sept. 16-18), a double-bill by Dana Lawton and Jia Wu, who earn their rent money teaching at Saint Mary's College in Moraga. The old saying that inspiration wedded to craft makes for good art came to mind as I watched Lawton and Wu's four pieces at CounterPULSE last week. The evening made me glad that the dance season has started again.

In her new solo *Del Mar*, Lawton opened the program with a tribute to 1950s-style Hollywood bathing beauties and cowboy singers. Toy horses encircled a round swimming pool in which Lawton, encased in a demure Esther Williams swim suit and aqua cap, paddled, floated, and dreamed as she listened and responded to lyrics about an old house and a boy and his horse. So simple, so evocative, so delicious.

Horsethief Lake is a state park in South Dakota. I am not sure if and how Lawton's eponymous piece for a quartet (Michael Armstrong, Jerry Lin, Jill Randall, and Chantal Sampogna) related to that piece of geography. The work explored memory, less as never-never land than as something grounded in muscles, to be passed from one body to another. Over the course of its three sections, *Horsethief* ultimately lost some focus and began to needlessly meander. But it demonstrated how, in skilled hands, simple gestures — wafting arms, and grabbing at one's chest — can undergo eloquent mutations. The piece also introduced Lin, who is potentially a spectacular dancer, if he doesn't allow himself to descend into mannerism.

Continuity is not what choreographer Jia Wu seems after, at least not within anything resembling linear logic. Yet the five sections of *Between You and Me II*, a highly imagistic quintet (Jackie Angelo, Lin, Marissa Pfaff, Vera Schwegler, and Hailey Yaffee), rubbed against each other to arrive at a jumbled but real coherence. The piece's attempts at absurdity, however, did not completely convince.

True dance: Dana Lawton's dance pieces are direct and evocative. | PHOTO BY LIZ PAYNE

Going from Ukrainian folk music to Satie and Portuguese fado, *Between* started out looking like mourning ritual. The dancers were clad in black from head to toe, but as their outstretched arms and formal pacing disintegrated into spastic shakes and hops, tragedy was turned inside out. In other sections, the doll-like dancers wore tutus that were color-coordinated with balloons, while Lin streaked in as an impostor. They looked like cartoon figures. The audience loved the humor; I thought some it sophomoric.

The evening closed with Lawton's other premiere, *Inside*. Though it took on one of dance's oldest clichés — the travails of one-to-one relationships — her take on it was fresh and rich and rang true. It opened with Armstrong and Jennifer Smith in what might have been a wedding dance. As they performed in silence, their bodies seemed to melt into one. Then waves of rejection and reconciliation enmeshed the couple in an ongoing turbulence. Anything — a touch, a glance, an imitative gesture — could provoke an explosion from one or the other, yet this stormy affair was also mitigated by moments of tenderness and calm. As Michelle Beauchesne on cello and Sean McCue on guitar provided sensitive musical commentary, the piece presented one surprise after another — you never knew who was going to do what to whom. SFBG

Dreams untrue

Revisiting Robert Gardner's polarizing ethnographic films

By Max Goldberg
arts@sfbg.com

FILM Alternatively hailed as a sensitive cine-poet and derided as a brazenly ethnocentric pseudo-anthropologist cloaking shoddy fieldwork with mystification, Robert Gardner remains a controversial figure — when he is remembered at all. With a younger generation of filmmakers (Lisandro Alonso, Apichatpong Weerasethakul, Ben Russell, Claire Denis) rewiring the tropes of sensory ethnography to their own ends, the troubling beauty of Gardner's work seems freshly relevant if no less problematic. Yerba Buena Center for the Arts opens this Pandora's box the right way, with restored 35mm prints of three of Gardner's best known works.

I first encountered Gardner's work in the classroom, where it made an appealing target for students eager to sniff out colonialist discourses in documentary form. The argument against a film like *Dead Birds* (1964) is well rehearsed: Gardner depicts the Nuer people as a primitive culture untouched by history or politics; masks the participatory aspects of ethnographic filmmaking; allows himself a ranging voice-over while leaving all Nuer speech untranslated; and contrives two protagonists to act as convenient ciphers for Hollywood narrative conventions of simultaneity and suspense. Then there is the Harvard credit. Gardner led the university's Film Study Center for 40 years, and the films say so: "Produced for the Film Study Center, Harvard University." The charges of cultural paternalism come easily enough.

Even taking the charitable view that Gardner acted more on allegorical ambition than innate arrogance, he clearly avails himself of the least reputable power base of anthropology — I speak about them; they do not speak back to me. Moreover, he does so with a formal insouciance that would drive most anthropologists nuts. What burned me about the line taken on Gardner in my seminar was that it came of watching his films on projected VHS, a degraded medium that implicitly treats films as content rather than experience. And indeed, it's on the level of content that Gardner's failings are most manifest. But seen in 35mm, when the filmmaker's attention to sensory detail (sound, color, texture) and psychokinetic cutting might at the very least provoke unexpected feelings, the argument against loses some of its inevitability.

Robert Gardner's controversial *Dead Birds* says as much about the filmmaker as it does about its subjects. | PHOTO BY STUDIO7ARTS

The second film of the Yerba Buena program, *Rivers of Sand* (1974), is even thornier than *Dead Birds*. Whereas in the earlier work, Gardner considers the universal impulse to draw battle lines in the Nuer's ritual warfare, here he lets the Hamar of Ethiopia stand for the common issue of sexism. Throughout the film, a Hamar woman tells the camera about the abusive treatment of women in her culture ("He's beating you even when he's not"). Alas, any dialogic potential of this thread is diluted by her being the only speaker and, more important, there being no context for her testimony. At the aural level, however, the film's dense, impressionistic catalog of sounds makes for distinctly lyrical, at times surreal viewing. In certain passages, like when an afternoon downpour sends a sudden river across the hard land, it seems we've left empirical reality behind altogether.

Arresting fragments like these point the way to *Forest of Bliss* (1986), Gardner's feature-length contemplation (sans voice-over) of life rhythms and funeral rites on the Ganges. The India quest is an orientalist standby, of course, and brings into focus the counterculture strain that's always run through Gardner's work (remember, Timothy Leary was a Harvard man too). But while the fluid camerawork may be touristic, it's also more modest than in his previous work. More often than not we're following a single person's movements: at home, through the streets, to the river, relying more on intimacy than intimation. The striking glimpses of the sacred in view of the profane suggest a solitary traveler rather than a scientific observer. It is one thing to caution against ascribing knowledge to this passing view and quite another to claim it does not have any foothold in the imagination; the first is common sense, the second wishful thinking. SFBG

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After dubstep

Mount Kimbie crafts analog/digital songs for grottos or spaceships

By Michael Krimper
arts@sfbg.com

MUSIC Dom Maker and Kai Campos met a few years ago at university in South London, where they bonded over the emerging wobble of what would become the biggest underground music of the decade: dubstep. Campos introduced Maker to some tracks he was producing on his computer, and in a year's time they both started making music together. These were the early years, before the duo became Mount Kimbie and would advance dubstep beyond its typically rigid hopscotch game between ferocious bass and synth rattle. Mount Kimbie got down on simple software, played around with some loops, sang a bit, and ventured out of their bedrooms to suck the life of countryside and alleyway sounds into hungry recording devices.

"I started using the computer because it was the only way I could record my music on my own," Maker tells me during an e-mail correspondence. "I tried numerous times to start a band, but nothing came about. I thought I would try it myself, and I was surprised that some of the material came out sounding so electronic."

That desire for a band's musicality transferred over to Mount Kimbie's unique approach to make songs that reside on the fence — surely now a sad, rotting wooden fence — separating dance hits and pastoral folk. The duo passed a demo of original beats around and caught the attention of Paul Rose, a.k.a. Scuba, head of the independent British label Hotflush Recordings, who signed them even though they don't produce the sort of face-melting dubstep that incites one-hand-in-the-air frenzies. You can absorb Maker and Campos' sounds while swinging in a deserted beachside playground. I'd say that it's music for trains and spaceships, grottos or mountaintops. But hey, that's just me.

Last year Mount Kimbie dropped the EPs *Maybes* and *Sketch on Glass*, both on Hotflush, two stunning odysseys into the future of digital sound. Maker' and Campos' efforts have culminated with this summer's excellent full-length debut, *Crooks and Lovers* (also on Hotflush), an electronic soundscape prone to the sort of expansive emotional wandering that you typically hear only in dusty blues records.

Mount Kimbie: "It is quite nice to be under a name that has no meaning and suggests nothing. We are not fans of being blatant with meanings."

"As we have progressed as Mount Kimbie, both of us have become more interested in looking at [different] ways of recording and creating sound than just through the use of software synths," Maker says. "The album is very sample-based, along with a lot of our own field recordings and recorded guitar and vocals." This amalgamation of live and digital sound taps into electricity of a listener's nerve endings. Finally, some of the nebulous forms of technological feeling whirling with me — cultivated by years of video game playing and Internet surfing and everyday 21st century living — are affirmed, even vindicated. I'm one step closer to naming them.

There's something urgent about *Crooks and Lovers*: It navigates a nebulous emotional tension so present in this age as we use gadgetry to bridge our loneliness and exuberance. "Tunnelvision" opens the record with a foreboding ambient noise. As if to spirit us away to the other side of that warp hole, the humming bass empties into a floral guitar riff marked by layers of scrambled vocals and softly burping electronics.

"["Tunnelvison" is] made up almost entirely of material that we field recorded in a wind tunnel in the small village that I live in by the sea in Brighton," Maker says. "It is interesting to work with sounds that have more feeling of place." This sort of topography of emotion carries over throughout *Crooks and Lovers*. In "Before I Move Off," a collage of bleeping keys washes over heavy percussion and a dreamy string melody. The songs continually build in a repetitive momentum toward release. Tension expands, contracts, and lets go, rotating in a feverish order.

Some songs linger within introspection. Round synthesized cords and off-kilter drum patterns enclose

You can file Mount Kimbie's *Crooks and Lovers* under dubstep, but it's prone to the sort of emotional wandering you typically only hear on dusty blues records.

"Ruby" and "Carbonated" into an abyss that feels more like a great open sky than a frighteningly deep hole in Guatemalan soil. These cuts are matched by outward expressions of joy: "Mayor," maybe the only banger on the record, lets the sub-bass erupt in helicopter jolts of energy over whirling keys that burst in gasps of smoke. But dubstep's integral wobble is toned down here, a softer and less obnoxious gyration of energy that fits into the song's methodical momentum. And always the fissured vocal cuts emerge from the shadows, coded and manipulated and barely recognizable, but striking — a reflection of our own inchoate inner gurgles of sound-patterns unable to organize themselves into the right words or shapes to let us express what we feel.

None of Mount Kimbie's singles on *Crooks and Lovers* stand out with the same level of warmth and power as say "William" or "Serged" on their previous EPs. But the record is cohesive, meant to rise and fall in a full listening experience. It's the sort of record that connects with common personal experiences, and then stretches them outward. After listening to it a few times — and it is a record that has immense replay value — I understand a bit more where Mount Kimbie is coming from and how they fit into today's electronic music landscape.

If Burial is the fettered graveyard of the dubstep alter-verse, then Mount Kimbie is the haunted hillside where spectral ghosts, fleshed robots, and strange wisps of ephemeral life make their retreat during an indigo dusk that could just as easily be dawn. There's something utterly enchanting there. Field recordings of everyday noise and mechanical grind weave slinky shapes around digital drum patterns that limp and leap and do windmills around sampled chirps and spherical bleeps. It's a soundtrack for dissolution: the rigid lines between human and computer, sentience and thingness, city and nature, all melt away into the gushing blood that pumps through the sewer arteries beneath Mount Kimbie.

If my rampant speculations offend, then let me add that the loose framework of their resonant topography is very open to interpretation. "Mount Kimbie is a fictional creation that is just made up from two different names, both are part of the track name of a song by another band," says Maker and Campos. "It is quite nice to be under a name that has no meaning and suggests nothing. We are not fans of being blatant with meanings." And so the sun sets over the old town of dubstep. What's next? SFBG

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SAT Sept 25 9:30pm $10 — PAUL COLLINS' BEAT
The Pleasure Kills
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SUN Sept 26 8pm, $8 — SOCIAL STUDIES
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Chain-chain-chains: Horse Meat Disco (top left) at House of Black Leather, Kyle Hall (bottom left) at Icee Hot, and Mary Anne Hobbs at the new Public Works whip us into a sweet frenzy.

Lick it up

By Marke B.
superego@sfbg.com

SUPER EGO Pump your guns and meet me at the ice cream truck — I need help carrying all the sugar cones we'll need for the sticky-sweet mess this week's becoming. Folsom Street Fair parties, a great new club opening, some Detroit takeover ... forget the vanilla and go directly to Rocky Road, sprinkles.

BONER PARTY
With ALF as mascot and gonzo indie-electro party boy DJ Richie Panic titillating a bucket-load of omnisexual hipsters, this weekly gig isn't some rote sausage fest. You'll still make out, though. Hard.
Weds/22, 9 p.m., free. Beauty Bar, 2299 Mission, SF. www.thebeautybar.com/sf

BOOTY CALL
Voracious crate-digger Chris Orr revs up a fashionable queer crowd with cleverly timeless tunes that sound one day ahead of our electro-fied now. Juanita More! and Joshua J. host, Isaac takes wild photos in the back.
Weds/22, 9 p.m., $5. Q Bar, 456 Castro, SF. www.juanitamore.com

CARL CRAIG
Seminal second-wave Detroit techno wiz still plays the mad scientist in the back of your mind, only now he's on a more orchestral, organic-sounding trip.
Thu/23, 9:30 p.m., $15. Vessel, 85 Campton Pl., SF. www.vesselsf.com

MEAT
After eight years of grinding ears, the city's great industrial and EBM club, Meat, hits the lockers. DJs Devon, Netik, Rich, and Ritter Gluck plus a huge Gallery of Dark Art will make it a bloody bang.
Thu/23, 9:30 p.m.–late, $5. DNA Lounge, 375 11th Street, SF. www.meatsf.com

BEARRACUDA
Bears! Bears! Bears! Floss your teeth with man-fur at this huge shindig, which packs 'em in for progressive-pop dancing and tummy-rubs. With Aussie DJs Kam Shafaati and Mikey B., plus Philly's Tony Ruiz.
Fri/24, 9 p.m., $10. Cat Club, 1190 Folsom, SF. www.bearracuda.com

BLACK MILK
Detroit producer and rapper is properly garnering raves for his Dilla-tastic beats and sensitive style — new joint "Album of the Year" fits rides the current bliss-rap vogue with aplomb.
Fri/24, 10 p.m., $15. Mighty, 119 Utah, SF. www.mighty119.com

FLYING LOTUS
L.A. producer hyperwarps past the "future bass" trend with his inimitable mind-bending DJ sets, melting everything from Portishead to Alice Coltrane into a cosmic brew. With Caspa.
Fri/24, 9 p.m., $22.50. Mezzanine, 444 Jessie, SF. www.mezzaninesf.com

MIKE SIMONETTI
From his infamous Brooklyn "Aerosol Burns" club to the launch of his fantastic Italians Do it Better Label, the underground disco and Italo house revivalist is still on a roll.
Fri/24, 10 p.m.–4 a.m., $10. SOM, 2925 16th St., SF. www.som-bar.com

QUENTIN HARRIS
The hands-down best vocal house producer of the past decade brings his signature sound and tattooed good looks to Temple
Fri/24, 10 p.m., $20. Temple, 540 Howard, SF. www.templesf.com

PUBLIC WORKS OPENING
OK, freaking out about this — new club and art gallery Public Works, brought to us by several local party Illuminati, opens with a blast. DJs Jenö, Pee Play, Vin Sol, Slayers Club, HOTTUB, and many more.
Fri/24, 10 p.m.–3 a.m., $5. 161 Erie, SF. www.publicsf.com

SOMA THING
Some Thing, the wildly creative Friday weekly alternadrag fiesta (with great guest DJs) leathers it up for Folsom. Lovely L.A. nutcase Phyllis Navidad, Glamamore, Monistat, and more perform, Juanita More! DJs.
Fri/24, 10 p.m.–4 a.m., $7. The Stud, 399 Ninth St., SF. www.studsf.com

ADRIAN SANTOS
1970s disco royalty plays his first SF set in 23 years at fantastically downtown-feeling monthly GO BANG! party, which brings together all walks of dance. With Steve Fabus, Tres Lingerie, Sergio, and more.
Sat/25, 9 p.m., $5. Deco Lounge, 510 Larkin, SF. www.decosf.com

BIG TOP: LEATHER AND LACE
Circus-themed, slightly non-mainstream queer whoop-whoop-de-doo takes from you your sobriety, gives to you hard-driving DJs HIFI Sean, Paul V, Josh Peace, Haute Toddy, and Prince O. Bears — just for starters.
Sat/25, 9 p.m.–3 a.m., $10. Club 8, 1151 Folsom, SF. www.joshuajpresents.com

BLOWOFF
Even more sexy bears! Yay! But also some muscular indie dance enthusiasts, bopping around at this regular blast with DJs Bob Mould and Richard Morel.
Sat/25, 10 p.m., $15. Slim's, 333 11th St., SF. www.slims-sf.com

KYLE HALL
Future dub meets UK Funky — from Detroit? It works. Wild Oats label head brings his dreamy, twilight-infused compositions to the dance floor at the ever-steaming Icee Hot party.
Sat/25, 10 p.m., $5. 222 Hyde, SF. www.222hyde.com

MOUNT KIMBIE
Highly acclaimed — and rightly so — ethereal dub duo from Brighton, U.K., beam down with incredibly fine and future-eared Mary Anne Hobbs, DNTEL, and more.
Sat/25, 10 p.m.–3 a.m., $10. 161 Erie, SF. www.publicsf.com

SLUT!
Hot Folsom dyke action at the fab Lex, with rockin' DJs Rapid Fire and Jenna Riot, hostess Oxana Olsen, and a uniform, leather, and fetish dress contest. Oh, and tons of mind-bogglingly sexy women.
Sat/25, 9 p.m., free. Lexington Club, 3464 19th St., SF. www.lexingtonclub.com

HOUSE OF BLACK LEATHER
Woot, this is gonna be the goods — homofuturists of Honey Soundsystem team up with London's amazing Horse Meat Disco and top local talent like C.L.A.W.S., Dabecy, and Nikola Baytala for a post-Folsom throwdown.
Sun/26, 6 p.m.–3 a.m., $5 before 10 p.m., $7 after. Public Works, 161 Erie, SF. www.publicsf.com

PINK PARTY
SoMa's Holy Cow bar just got a fab steam-punky makeover, and this is a perfect chance to check it out. Wear pink to get in free all day With DJs from Pink Mammoth and many other Burner camps.
Sun/26, noon–midnight, $5 (free before 3 p.m.). Holy Cow, 1536 Folsom, SF. www.theholycow.com

SUNSET CIVIC PICNIC
Dance your way into issues — classic Sunset DJs get you moving, while the League of Pissed Off Voters get you set for the upcoming election. (Don't forget to register to vote!)
Sun/27, 1 p.m.-7:30 p.m., free. Civic Center Plaza, SF. www.pacificsound.net SFBG

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Music listings are compiled by Paula Connelly and Cheryl Eddy. Since club life is unpredictable, it's a good idea to call ahead to confirm bookings and hours. Prices are listed when provided to us. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks.

WEDNESDAY 22

ROCK/BLUES/HIP-HOP

Blue October, Parlotones Regency Ballroom. 8pm, $32.
"Chinese White Bicycles" Swedish American Hall (upstairs from Café Du Nord). 8pm, $25.
Rick Estrin and the Nightcats Biscuits and Blues. 8 and 10pm, $18.
Golden Gate, Genne and Jesse, Taimaya Hotel Utah. 8pm, $6.
Local Natives, Love Language Fillmore. 8pm, $20.
Murkins, No Captains, Dead Westerns Bottom of the Hill. 9pm, $8.
Ninth Moon Black, Rye Wolves, Burial Tide, DJ Rob Metal Kimo's. 9pm, $7.
Julie Plug, Skyflakes, Sugarspun Milk Bar. 9pm, $8.
Silent Comedy, Bears! Bears! Bears!, Shauna Regan Knockout. 9pm, $6.
Tank Attack, Zig Zags, Arms N Legs Hemlock Tavern. 9pm, $5.

DANCE CLUBS

Booty Call Q-Bar, 456 Castro, SF; www.bootycallwednesdays.com. 9pm, Juanita Moore hosts this dance party, featuring DJ Robot Hustle.
Jam Fresh Wednesdays Vessel, 85 Campton, SF; (415) 433-8585. 9:30pm, free. With DJs Slick D, Chris Clouse, Rich Era, Don Lynch, and more spinning top40, mashups, hip hop, and remixes.
Mary-Go-Round Lookout, 3600 16th St, SF; (415) 431-0306. 10pm, $5. A weekly drag show with hosts Cookie Dough, Pollo Del Mar, and Suppositori Spelling.
RedWine Social Daiva. 9pm-2am, free. DJ TophOne and guests spin outernational funk and get drunk.

THURSDAY 23

ROCK/BLUES/HIP-HOP

Atriarch, Alaric, Worm Ourboboros Knockout. 9:30pm, $6.
Badmammal, Good Luck at the Gunfight, Bonsoir George El Rio. 8pm, $3-5.
Big Boi Regency Ballroom. 8pm, $35.
Jason Falkner Amoeba, 1855 Haight, SF; www.amoeba.com. 6pm, free.
Jason Falkner, 88, Ferocious Few Slim's. 8pm, $13.
Alan Iglesias Biscuits and Blues. 8 and 10pm, $16. Stevie Ray Vaughn tribute.
Kelly Mcfarling, Sioux City Kid and the Revolutionary Ramblers, Arann Harris and the Kina Grannis, Ry Cuming, Imaginary Friend Great American Music Hall. 8pm, $17.
Greenstring Farm Band Café Du Nord. 8pm, $12.
Midnight Bombers, Get Dead, Psychology of Genocide, New Hope for the Dead Thee Parkside. 9pm, $6.
Mighty Slim Pickins, Clair, Sit Kitty Sit Bottom of the Hill. 9pm, $8.
Tamika Nicole Coda. 9pm, $10.
Sasha and the Shamrocks, Spidermeow, Rabbies Hotel Utah. 9pm, $7.
UB40 Fillmore. 8pm, $49.50.
Water Boarders, Bestial Mouths, Group Rhoda Hemlock Tavern. 9pm, $6.

DANCE CLUBS

Afrolicious Elbo Room. 9:30pm, $10. DJs Pleasuremaker and Señor Oz spin Afrobeat, Tropicália, electro, samba, and funk.
Caribbean Connection Little Baobab. 3388 19th St, SF; (415) 643-3558. 10pm, $3. DJ Stevie B and guests spin reggae, soca, zouk, reggaetón, and more.
Dirty Dishes The LookOut, 3600 16th St., SF; (415) 431-0306. 9pm, $3. With food carts and DJs B-Haul, Gordon Gartrell, and guests spinning indie electro, dirty house, and future bass.
Drop the Pressure Underground SF. 6-10pm, free. Electro, house, and datafunk highlight this weekly happy hour.
Full Moon Contest The Edge, 4149 18th St., SF; (415) 863-4027. 8pm, $8. A PBR benefit beer bust.
Good Foot Som., 2925 16th St, SF; (415) 558-8521. 10pm, free. With DJs spinning R&B, Hip hop, classics, and soul.
Gymnasium Matador, 10 Sixth St, SF; (415) 863-4629. 9pm, free. With DJ Violent Vickie and guests spinning electro, hip hop, and disco.
Jivin' Dirty Disco Butter, 354 11th St., SF; (415) 863-5964. 8pm, free. With DJs spinning disco, funk, and classics.
Koko Puffs Koko Cocktails, 1060 Geary, SF; (415) 885-4788. 10pm, free. Dubby roots reggae and Jamaican funk from rotating DJs.
Meat DNA Lounge. 9:30pm, $2-5. Industrial with BaconMonkey, Netik, Mitch, and Ritter Gluck.
Mestiza Bollywood Café, 3376 19th St, SF; (415) 970-0362. 10pm, free. Showcasing progressive Latin and global beats with DJ Juan Data.
Peaches Skylark, 10pm, free. With an all female DJ line up featuring Deeandroid, Lady Fingaz, That Girl, and Umami spinning hip hop.
Popscene 330 Rich. 10pm, $10. Rotating DJs spinning indie, Britpop, electro, new wave, and post-punk.
Solid Thursdays Club Six. 9pm, free. With DJs Daddy Rolo and Tesfa spinning roots, reggae, dancehall, soca, and mashups.

FRIDAY 24

ROCK/BLUES/HIP-HOP

Agent Orange, Daikdaiju, Deadbeats Red Devil Lounge. 8pm, $10.
Bacon, Howdy! Connecticut Yankee, 100 Connecticut, SF; www.theyankee.com. 10pm, $5.
Beautiful Girls, Giant Panda Guerrilla Dub Squad, Kinetix Independent. 9pm, $15.
Big Tree, Brass Bed, Idle Cedars, Grand Lake Hotel Utah. 9pm, $8.
Black Milk, Elzhi, DJ House Shoes, Gary Copp Mighty. 10pm.
Damage Inc, Paradise City, Powerage, Strangers in the Night Slim's. 9pm, $13.
Shane Dwight Biscuits and Blues. 8 and 10pm, $20.
JJ Grey and Mofro Fillmore. 8:30pm, $25.
Katatonia, Swallow the Sun, Orphaned Land Thee Parkside. 9pm, $18-45.
Tommy Keene, Bye Bye Blackbirds, Paul and John Hemlock Tavern. 9:30pm, $10.
Lee Vilenski Trio Rite Spot, 2099 Folsom, SF; www.ritespotcafe.net. 9pm, free.
New Moon, Rajiv Parikh, Tracorum Great American Music Hall. 9pm, $20.
"The Other Side of the Sidewalk: Concert Tribute to the Songs of Shel Silverstein" Make-Out Room. 7pm, $7. With Misisipi Mike Wolf and friends.
Rykarda Parasol, Mister Loveless, Spyrals Bottom of the Hill. 10pm, $12.

Mexican pop-rock artist Natalia Lafourcade plays Slim's Mon/27. | COURTESY SANCTUARY ARTIST MANAGEMENT

Pro Leisure, Lowfat Handshake, Hoovers Café Du Nord. 8pm, $10.
Rayband Orchestra Coda. 10pm, $10.
Sick of Sarah, City Light, Here Come the Saviours Rickshaw Stop. 8:30pm, $12.

DANCE CLUBS

Albino!, J. Boogie Elbo Room. 10pm, $10.
Club Dragon Club Eight, 1151 Folsom, SF; www.eightsf.com. 9pm, $8. A gay Asian paradise. Featuring two dance floors playing dance and hip hop, smoking patio, and 2 for 1 drinks before 10pm.
Duniya Dancehall Blue Macaw, 2565 Mission, SF; (415) 920-0577. 10pm, $10. With live performances by Duniya Drum and Dance Co. and DJs dub Snakr and Juan Data spinning bhangra, bollywood, dancehall, African, and more.
Exhale, Fridays Project One Gallery, 251 Rhode Island, SF; (415) 465-2129. 5pm, $5. Happy hour with art, fine food, and music with Vin Sol, King Most, DJ Centipede, and Shane King.
Fat Stack Fridays Koko Cocktails, 1060 Geary, SF; (415) 885-4788. 10pm, free. With rotating DJs B-Cause, Vinnie Esparza, Mr. Robinson, Toph One, and Slopoke.
Flying Lotus, Caspa Mezzanine. 9pm, $20.
Fubar Fridays Butter, 354 11th St., SF; (415) 863-5964. 6pm, $5. With DJs spinning retro mashup remixes.
Good Life Fridays Apartment 24, 440 Broadway, SF; (415) 989-3434. 10pm, $10. With DJ Brian spinning hip hop, mashups, and top 40.
Hot Chocolate Milk. 9pm, $5. With DJs Big Fat Frog, Chardmo, DuseRock, and more spinning old and new school funk.
House of Voodoo Medici Lounge, 299 9th St., SF; (415) 863-6334. 9pm. With DJs voodoo and Purgatory spinning goth, industrial, deathrock, eighties, and more.
Psychedelic Radio Club Six. 9pm, $7. With DJs Kial, Tom No Thing, Megalodon, and Zapruderpedro spinning dubstep, reggae, and electro.
Rockabilly Fridays Jay N Bee Club, 2736 20th St, SF; (415) 824-4190. 9pm, free. With DJs Rockin' Raul, Oakie Oran, Sergio Iglesias, and Tanoa "Samoa Boy" spinning 50s and 60s Doo Wop, Rockabilly, Bop, Jive, and more.
Some Thing The Stud. 10pm, $7. VivvyAnne Forevermore, Glamamore, and DJ Down-E give you fierce drag shows and afterhours dancing.
Teenage Dance Craze Party Knockout. 10pm, $3. Twist, surf, and garage with DJs Sergio Iglesias, Russell Quann, and dX the Funky Gran Paw.
Trannyshack Lady Gaga Tribute DNA Lounge. 10pm, $15. Don't forget your disco stick!

SATURDAY 25

ROCK/BLUES/HIP-HOP

Barney Cauldron, Grains, Midnite Snackers Li Po Lounge, 916 Grant, SF; (415) 982-0072. 9pm, $5.
Christmas, MOR, Pandiscordion Necrogenesis, Statutory Apes Amnesia. 9pm, $5.

"Inspired, deliriously funky, deep-in-the-pocket front porch soul." —*Chicago Sun-Times*

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Friday, September 24th at The Fillmore, 1805 Geary Blvd.

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Elbo Room

WED 9/22 10PM $5 — ELBO ROOM PRESENTS CLUB SHUTTER W/DJS NAKO, OMAR, JUSTIN

THU 9/23 9:30PM $7 — AFRO-TROPI-ELECTRIC-SAMBA-FUNK AFROLICIOUS WITH DJS/HOSTS: PLEASUREMAKER, SENOR OZ

FRI 9/24 10PM $10 — AFROBEAT LAB SERIES ALBINO! EXPERIMENTING LIVE WITH DJ J. BOOGIE (DUBTRONIC SCIENCE)

SAT 9/25 10PM $10/$13 — ELBO ROOM PRESENTS IMAGINARY FRIENDS TOUR: FREEZEPOP (USA), MING & PING, AERODRONE

SUN 9/26 9PM $5 — DUB MISSION PRESENTS THE BEST IN DUB, DUBSTEP, ROOTS & DANCEHALL W/ DJ SEP, VINNIE ESPARZA AND GUEST LUD DUB (BIG UP, COSMIC VIBE SOUND)

MON 9/27 9PM $5 — *** $2 DRINK SPECIALS *** ORCHESTRA OF ANTLERS, THREADSPINNER (L.A.), WESTWOOD & WILLOW

TUE 9/28 9PM $15 — ELBO ROOM & PRETTY BLUE PRESENT RYAT (PHILLY), DOMINIQE LEONE, RELIGIOUS GIRLS

WED 9/29 9PM $7 — NICK CURRAN'S B-DAY CELEBRATION NICK CURRAN (AUSTIN, TX), SIDDHARTHA, TOKYO RAID, DJ RON ELDER

UPCOMING:
THU 9/30 AFROLICIOUS
FRI 10/1 THAT'S THE BLAP: LOW LIMIT (LAZER SWORD)/ DNAE BEATS
SAT 10/2 SAT NITE SOUL PARTY
SUN 10/3 DUB MISSION: DJ SEP
MON 10/4 PEDRO MORAES (BRAZIL)

ADVANCE TICKETS WWW.BROWNPAPERTICKETS.COM

ELBO ROOM IS LOCATED AT 647 VALENCIA NEAR 17TH

Covered in Butter, Treehouse, Expostwave, Tremor Low El Rioncon. 9pm, $5.
Dirty Projectors Fillmore. 9pm, $25.
Disastroid, Tender, Lost Puppy Thee Parkside. 3pm, free.
Freezepop, Ming and Ping, Aerodrone Elbo Room. 10pm, $13.
Kyro, Kate Burkart, Melissa Phillips Hotel Utah. 9pm, $8.
Monophonics, Grillade Independent. 9pm, $14.
Mucca Pazza, Rube Waddell Bottom of the Hill. 10pm, $12.
Paul Collins' Beat, Pleasure Kills, Sharp Objects Hemlock Tavern. 9:30pm, $10.
"Polk Street Blues Festival" Polk between Pacific and Union, SF; www.sresproductions.com. 10am-6pm, free.
Roy G. Biv and the Mneumonic Devices, Katie Garibaldi, Karney, Amanda Abizaid Union Room at Biscuits and Blues. 8pm, $10.
Earl Thomas and the Blues Ambassadors Biscuits and Blues. 8 and 10pm, $22.
"West Coast Zoner Jam IV" Jerry Garcia Amphitheater, McLaren Park, 45 Shelley, SF; www.zonerjam.com. Noonn-6pm, free. With Lost Ticket, Left Coasting, Dedicated Maniacs, and more.

DANCE CLUBS

AIDS Emergency Fund Benefit DNA Lounge. 12:30-6pm, $10. Dance to house music, mingle with Folsom friends, and donate to a good cause at this annual event.
Bar on Church 9pm. Rotating DJs Foxxee, Joseph Lee, Zhaldee, Mark Andrus, and Nuxx.
Barracuda 111 Minna. 9pm, $10. Eclectic 80s music with DJs Damon and Phillie Ocean plus 80s cult video projections, a laser light show, prom balloons, and 80s inspired fashion.
Bay Area All Star Series Club Six. 9pm, $5. With live performances by Hav Knots, Micah Tron, Kaveman, The Freshmen, and Z-Man.
Blowoff Slim's. 10pm, $15. With DJs Bob Mould and Rich Morel.
Bootie DNA Lounge. 9pm, $6-12. Bootie Berlin's resident DJ, Mashup-Germany, guests with residents Adrian and Mysterious D.
Cockblock Rickshaw Stop. 10pm, $5-7. Queer dance party with DJ Nuxx and friends.
Go Bang! Deco Lounge, 510 Larkin, SF; (415) 346 – 2025. 9pm, $5. Recreating the diversity and freedom of the 70's/ 80's disco nightlife with DJs Adrian Santos, Steve Fabus, Tres Lingerie, Sergio, and more.
HYP Club Eight, 1151 Folsom, SF; www.eightsf.com. 10pm, free. Gay and lesbian hip hop party, featuring DJs spinning the newest in the top 40s hip hop and hyphy.
Marcus Schossow, Second Sun 1015 Folsom. 10pm, $15.
Reggae Gold Club Six. 9pm, $15. With DJs Daddy Rolo, Polo Mo'qz, and Veyn spinning dancehall, reggae, and soca.
Roc Raida Tribute Som. 10pm, $5. With MCs Rakaa and DJs Rob Swift, Platurn, Blaqwest, Mr. E, and Umami spinning hip hop.
Rock City Butter, 354 11th St., SF; (415) 863-5964. 6pm, $5 after 10pm. With DJs spinning party rock.
Ships in the Night and Sissy Strut Underground SF. 10pm, $5. Two queer dance parties come together to raise money for Teachers for Social Justice with DJs Black, Durt, and guests spinning soul, motown, R&B, doo wop, hip hop, and booty jams.
Spirit Fingers Sessions 330 Ritch. 9pm, free. With DJ Morse Code and live guest performances.
Temptation Cat Club. 9:30pm, $7. A femme fatales night with DJs Melting Girl, Daniel Skellington, Skip, Dangerous Dan, and more spinning new wave, goth, electro, and more in preparation for the Folsom Street Fair.

SUNDAY 26

ROCK/BLUES/HIP-HOP

Bone Cootes, Two Sheds Rite Spot, 2099 Folsom,

CONTINUES ON PAGE 45 ››

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M Monday Massacre DJ Shane-In-Blood & DJ RRRinkles & Guests "HEAVY"
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HAPPY HOUR TUE-FRI 5-9PM
SAT-SUN 1-3PM $3 WELL AND DRAFT
$5 BLOODY MARY PINTS
WED 9/22 8P OMG! KAROAKE NO$
8P BURNT ONES, YEAH GREAT FINE, SLEEPTALKS (PROG / PSYCH) $5
THU 9/23 8P BADMAMMAL, GOOD LUCK AT THE GUNFIGHT, BONSOIR GEORGE (INDIE) $5
9P DJ SURESH & NAGABEATZ (WORLD MUSIC) NO$
FRI 9/24 5:30P FREE OYSTERS ON THE HALF SHELL
8P-2A DJ'S CARMEN & MIRANDAS FRUIT STAND (WORLD, FUNK, R&B, POP) NO$
7P RED HOTS BURLESQUE
SAT 9/25 3P MANGO, SWEET, SEXY FUN FOR WOMEN TILL 8:30
10P SOUP LADY
SUN 9/26 3P SALSA SUNDAY W/ LOS COMPAS!
FREE DANCE CLASS AND BBQ
MON 9/27 DOLLAR DAYS $1 PABST/$2 WELL
9P RADICAL VINYL DJ FUNK/OLDIES/PUNK NO$
TUE 9/28 7P WET & RECKLESS, HOLD ME LUKE ALLEN, AJ RIVLIN (SHOEGAZE / ACOUSTIC) FREE

FREE CONCERT IN THE PARK

HARDLY STRICTLY BLUEGRASS 10

FRIDAY OCT 1
2PM - 7PM

POOR MAN'S WHISKEY

Blue Highway // Patty Griffin
The Ebony Hillbillies // Sarah Lee & Johnny // the subdudes

THE DUKES OF SEPTEMBER RHYTHM REVUE FEATURING
DONALD FAGEN,
MICHAEL McDONALD & BOZ SCAGGS

Jenny and Johnny featuring Jenny Lewis and Johnathan Rice
RALPH STANLEY & THE CLINCH MOUNTAIN BOYS
JERRY DOUGLAS WITH OMAR HAKIM & VIKTOR KRAUSS
7 Walkers *featuring* Bill Kreutzmann, George Porter, Jr., Papa Mali and Matt Hubbard // The Waybacks *with* Sarah Dugas of the Duhks

T BONE BURNETT
featuring Punch Brothers and special guests Karen Elson and the Secret Sisters

MC HAMMER

SATURDAY OCT 2
11AM - 7PM

JERRY JEFF WALKER
Justin Townes Earle
BUDDY MILLER

LAURIE LEWIS AND THE RIGHT HANDS
Carolina Chocolate Drops // Evie Ladin Band // **EXENA**
JON LANGFORD & SKULL ORCHARD
// The Band of Heathens // Conor Oberst // Fountains of Wayne
JOAN BAEZ | **Gillian Welch**
Jonathan Richman *featuring* Tommy Larkins // Jackie Greene
Trombone Shorty & Orleans Avenue // Kelly Willis
HOT TUNA ELECTRIC // **STEVE EARLE AND THE DUKES**
Margot Leverett and the Klezmer Mountain Boys
Carolyn Wonderland // Skip Gorman
// **DRY BRANCH FIRE SQUAD**
DAVID GRISMAN QUINTET

SONGWRITER CIRCLE
with Steve Earle, Robert Earl Keen, John Doe & Justin Townes Earle

RICHARD THOMPSON
Bonnie Prince Billy & the Cairo Gang
// David Olney *with* Sergio Webb
Holly Golightly and the Brokeoffs
// The Magnolia Sisters //
ROBERT EARL KEEN

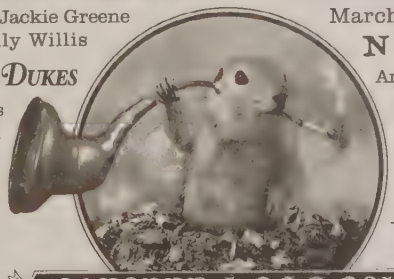
THE WRONGLERS // **THE FLATLANDERS** featuring Joe Ely,
Jimmie Dale Gilmore & Butch Hancock // Kinky Friedman
Guy Clark & Verlon Thompson

SUNDAY OCT 3
11AM - 7PM

KEVIN WELCH, KIERAN KANE & FATS KAPLIN
Peter Himmelman // Peter Rowan Bluegrass Band
HAZEL DICKENS * EARL SCRUGGS
DOC WATSON & DAVID HOLT
James McMurtry // Lucero // Mondo Cane **MARTIN SEXTON** **UMPHREY'S McGEE**

EMMYLOU HARRIS
THE DEL McCOURY BAND
MOONALICE * RAILROAD EARTH
Shelby Lynne & Allison Moorer

ELVIS COSTELLO
AND THE SUGARCANES
DAVE ALVIN & THE GUILTY WOMEN
The Felice Brothers // Keller & the Keels
YONDER MOUNTAIN STRING BAND // CITIGRASS
RANDY NEWMAN
MarchFourth Marching Band // Nathaniel Rateliff
NICK LOWE and his BAND
Anderson Family Bluegrass // Wendy Bird // Basia Bulat
Sharon Jones & the Dap-Kings // Kate Gaffney
ROSANNE CASH // PATTI SMITH
★★★ THE AVETT BROTHERS ★★★
INDIGO GIRLS // HEIDI CLARE & ATAGALLOP



OCTOBER 1, 2 & 3 2010

SPEEDWAY, MARX & LINDLEY MEADOWS

GOLDEN GATE PARK

www.hardlystrictlybluegrass.com

SUNDAY/26

ROCK/BLUES/HIP-HOP

CONT>>

SF; www.ritespotcafe.net. 9pm, free.
Corruptors, Mensclub, Hot Fog, Sassy!!! Bottom of the Hill. 3pm, $8.
Trevor Garrod Café Du Nord. 8pm, $12.
Git Some, Pins of Light, Hazzard's Cure Knockout. 7:30pm, $6.
Nevermore, Warbringer, Mutiny Within, Hatesphere Slim's. 8pm, $23.
"Polk Street Blues Festival" Polk between Pacific and Union, SF; www.sresproductions.com. 10am-6pm, free.
Riot Before, Young Livers, Big Kids, Tigon Thee Parkside. 8pm, $7.
Social Studies, Jared Mees and the Grown Children, Monarques Hemlock Tavern. 8pm, $8.
Y La Bamba, Typhoon, Kacey Johansing Amnesia. 9pm, $7.

DANCE CLUBS

DiscoFunk Mashups Cat Club. 10pm, free. House and 70's music.
Dub Mission Elbo Room. 9pm, $6. DJ Sep, Vinnie Esparza, and Lud Dub spin dub, roots, and classic dancehall.
Gloss Sundays Trigger, 2344 Market, SF; (415) 551-CLUB. 7pm. With DJ Hawthorne spinning house, funk, soul, retro, and disco.
Honey Soundsystem Paradise Lounge. 8pm-2am. "Dance floor for dancers – sound system for lovers." Got that?
Kick It Bar on Church. 9pm. Hip-hop with DJ Zax.
Lowbrow Sunday Delirium. 1pm, free. DJ Roost Uno and guests spinning club hip hop, indie, and top 40s.
Religion Bar on Church. 3pm. With DJ Nikita.
Stag AsiaSF. 6pm, $5. Gay bachelor parties are the target demo of this weekly erotic tea dance.

MONDAY 27

ROCK/BLUES/HIP-HOP

Lotus Moons, These Hills of Gold, Skystone Knockout. 9pm, $7.
Orchestra Antlers, Threadspinner, Westwood and Willow Elbo Room. 9pm, $6.
Perfume Genius, Winfred E. Eye, Mist and Mast Bottom of the Hill. 9pm, $12.

FOLK/WORLD/COUNTRY

Natalia Lafourcade Slim's. 8pm, $21.

DANCE CLUBS

Death Guild DNA Lounge. 9:30pm, $3-5. Gothic, industrial, and synthpop with Decay, Joe Radio, and Melting Girl.
Krazy Mondays Beauty Bar. 10pm, free. With DJs Ant-1, $ir-Tipp, Ruby Red I, Lo, and Gelo spinning hip hop.
M.O.M. Madrone Art Bar. 6pm, free. With DJ Gordo Cabeza and guests playing all Motown every Monday.
Musik for Your Teeth Revolution Café, 3248 22nd St., SF; (415) 642-0474. 5pm, free. Soul cookin' happy hour tunes with DJ Antonino Musco.

TUESDAY 28

ROCK/BLUES/HIP-HOP

Fat Tuesday Band Biscuits and Blues. 8 and 10pm, $15.
Fennesz, Odd Nosdam Swedish American Hall (upstairs from Café Du Nord). 8pm, $20.
Sarah Harmer, Bahamas Independent. 8pm, $20.
Hold Me Luke Allen, AJ Rivlin El Rio. 9pm, free.
Like, Hounds Below, Myonics Rickshaw Stop. 8pm, $12.
Ryat, Dominique Leone, Religious Girls Elbo Room. 9pm, $5.
Semi Precious Weapons, DJ Lady Starlight Slim's. 8:30pm, $18.

DANCE CLUBS

Eclectic Company Skylark, 9pm, free. DJs Tones and Jaybee spin old school hip hop, bass, dub, glitch, and electro.
Rusko, Michipet, Neptune Mezzanine. 9pm, $18.
Stump the Wizard Argus Lounge. 9pm, free. Punk, hardcore, metal, country, and more with DJ What's His Fuck and DJ the Wizard. SFBG

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SAT & SUN OPEN AT NOON. WEDS-FRI LUNCH-TO-GO STARTING AT 11:30AM
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Thu 9/23 BOOMFEST 2010 — GET DEAD, PSYCHOLOGY OF GENOCIDE, NEW HOPE FOR THE DEAD — 9PM $6
Fri 9/24 KATATONIA — SOLD OUT. THANK YOU!
Sat 9/25 HAPPY HOUR SHOW — DISASTROID, TENDER, LOST PUPPY — 2PM FREE
HAPPY HOUR PRICES ALL NIGHT LONG — 9PM FREE
Sun 9/26 TWANG SUNDAY — THE FAMOUS — 2PM FREE
THE RIOT BEFORE, YOUNG LIVERS, BIG KIDS — 8PM $7
UPCOMING SHOWS:
9/30- REVEREND PEYTON'S BIG DAMN BAND, THE MIGHTY REGIS, JESSE MORRIS & THE MAN COUGARS
10/1 - DOLORATA, LOVE DARLING, JO BOYER
10/2- LA PLEBE, MEAT SUITS, THE STARTED-ITS, THE BLOODY HELLS, OL' CHEEKY BASTARDS, GIRLS WITH GUNS
10/3- BOBBY JOE EBOLA AND THE CHILDREN MACNUGGITS, THE ANGEL AND ROBOT SHOW, EMILY'S ARMY, SECRETIONS
10/5- THE PROJ, PSYCHOLOGY OF GENOCIDE, THE BEET
10/13- SCARHEAD, ALCATRAZ, DRO CITY HOLOCAUST, PLEAD THE FIFTH, WITH ADLIB & PANIC OF THE SHOTBLOCKERS
10/15- SCREAM (D.C., DISCHORD)
10/16- FRISCO FREAKOUT - BIG ALPS, CARLTON MELTON WOODEN SHJIPS, WHITE MANNA, GLITTER WIZARD, ASSEMBLE HEAD IN SUNBURST SOUND
10/17- BATUSHI (FEAT. SYLVAIN SYLVAIN & CHEETAH CHROME), THE RE-VOLTS
10/19- SENTINEL BEAST, HATCHET, VINDICATOR, POSSESSOR
10/20- U.K. SUBS, TOTAL CHAOS, THE SORE THUMBS, FINAL SUMMATION
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Happy Hour
5:00pm-9:00pm
Drink specials 5pm-7pm
THURSDAY SEPT. 23
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8:00pm 'til late | $10 with RSVP
Independent art organization spotlighting local artist. More info. www.RAWartists.org
FRIDAY SEPT. 24
Shownuff. Wicked Mercies
5:00pm-9:00pm
Free and open to the public
Drink specials 5pm-7pm
Bollywood Disco Ball
9:00pm-2:00am | $100
Presented by Project Ahimsa. Delicious food, auction and music. More info. at http://www.projectahimsa.org/bollywooddiscoball.htm
SATURDAY SEPT. 25
Carpe Vida
6:00pm-10:00pm | $10
Project Marrow presents an evening of fashion & art from local designers. More info. at www.projectmarrow.org
BARRACUDA!
9:00pm-2:00am | $10
All 80s, all rad dance party!
Free hair and make up. photobooth.
Guestlist: barracudasf@gmail.com, bottleservice@111minnagallery.com
TUESDAY SEPT. 28
Date my Friend HAPPY HOUR
5:00pm-9:00pm
Drink specials 5pm-7pm

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WEDNESDAY, 9/22 · 8 PM $6 TIX AT TICKETWEB
GOLDEN GATE
Genne & Jesse
Talmaya
THURSDAY, 9/23 · 9 PM $7 TIX AT TICKETWEB
SASHA AND THE SHAMROCKS
Spidermeow
The Rabbles
FRIDAY, 9/24 · 8 PM $8 TIX AT TICKETWEB
Brass Bed
BIG TREE
Idle Cedars
Grand Lake
SATURDAY, 9/25 · 8 PM $8 TIX AT TICKETWEB
KYRO
Kate Burkart
Melissa Phillips
SUNDAY, 9/26 · SURF SUNDAY MATINEE 3 PM $10 TIX AT TICKETWEB
SLACKTONE
Frankie & The Pool Boys
The Berzerkers
LATER: 8 PM $7 TIX AT TICKETWEB
PLANTAIN
Sleeptalks
Upstairs Downstairs
MONDAY, 9/27 · SIGN-UP @ 7:30 PM · FREE GUARDIAN READERS' POLL BEST OPEN MIC!
OPEN MIC WITH JJ SCHULTZ
TUESDAY, 9/28 · 8 PM $7 TIX AT TICKETWEB
TAUK
Driven
+special guest
WEDNESDAY, 9/29 · 8 PM $10 TIX AT TICKETWEB
JOEY RYAN & KENNETH PATTENGALE
Ari Herstand
Sarah Dashew
THURSDAY, 9/30 · 9 PM $10 TIX AT TICKETWEB
FRANCOIZ BREUT
Marianne Dissard
Joanna Barbera
FRIDAY, 10/1 · 9 PM $10 ADV TIX, $12 DOOR
ADVANCE TICKETS AT TICKETWEB
CORNMEAL
The Devil's Own
Michael Dean Damron
SUNDAY, 10/3 · CHAMPAGNE & COCKTAILS MATINEE, 2:30 PM $10
ADVANCE TIX AT TICKETWEB
DAMON CASTILLO BAND
Matt Masih and the Messengers
MONDAY, 10/4 · SIGN-UP @ 7:30 PM · FREE GUARDIAN READERS' POLL BEST OPEN MIC!
OPEN MIC WITH JJ SCHULTZ
WEDNESDAYS IN OCTOBER: HAWKSLEY WORKMAN

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LATIN COMEDY FEVER
with BILL SANTIAGO, MARGA GOMEZ & RUDY MORENO Hosted by NORMAN ZELAYA
With Special Guest DJ LEYDIS
Sept 23-26 this weekend!
McCOY TYNER ALL-STARS
with ROY HARGROVE, JOHN PATITUCCI, and WILLIE JONES III
next week! Mon, September 27
San Francisco Supervisorial Candidates Forum
Presented by The Recording Academy, SF Chapter
next week! Tues, September 28
LEE KONITZ NEW QUARTET
Wed, September 29
ANTHONY BROWN'S ASIAN AMERICAN ORCHESTRA
India & Africa: Tribute to John Coltrane
Thurs, September 30
Open Dance Floor!
LOGIC PROJECT: POPPER & WASSERMAN
feat. John Popper (Blues Traveler), Rob Wasserman (Ratdog), DJ Logic & the Jazz Mafia All-Stars
Fri, October 1
ROY AYERS
Soul Jazz Legend Makes Yoshi's Debut!
Sat, October 2 (8pm)
PETER WOLF
Sat, October 2 (10:30pm)
20 Years & Business Strong
EPMD
Sun, October 3 (4:30pm)
An Evening with
COLETTE & FRIENDS
feat. Colette Ikemi-Osaki
Sept 22-23 this week!
CHARLES LLOYD NEW QUARTET
with Charles Lloyd, Jason Moran, Reuben Rogers, Eric Harland
Sept 24-26 this weekend!
GERI ALLEN TRIBUTE TO ERIC DOLPHY
Geri Allen, Oliver Lake, Don Byron, Dwayne Dolphin, Jeff 'Tain' Watts
Mon, September 27 next week!
FADE2BLACK
Fundraiser for the NAACP Youth Council
Sept 28-29 next week!
2011 NEA Jazz Master Award Winner
DAVE LIEBMAN
Thurs, September 30
HOT CLUB OF DETROIT
October 1-3
CHANTE MOORE
Mon, October 4
HRISTO VITCHEV QUINTET
Tues, October 5
THE MEL MARTIN ALL-STAR BIG BAND
October 6, 7
JOHN ABERCROMBIE
John Abercrombie, Mark Feldman, Thomas Morgan, Joey Baron
October 8, 9
MARY STALLINGS
featuring THE ERIC REED TRIO
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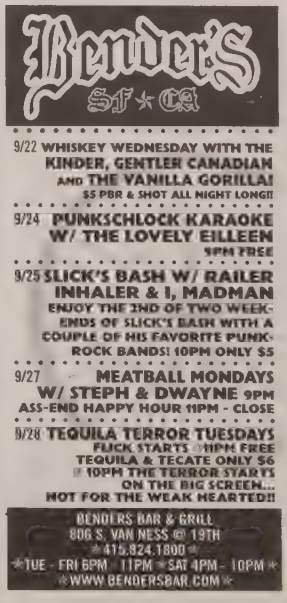


L. Peter Callender and Traci Tolmaire star in Brava Theatre and the African American Shakespeare Company's premiere of *IPH ...*

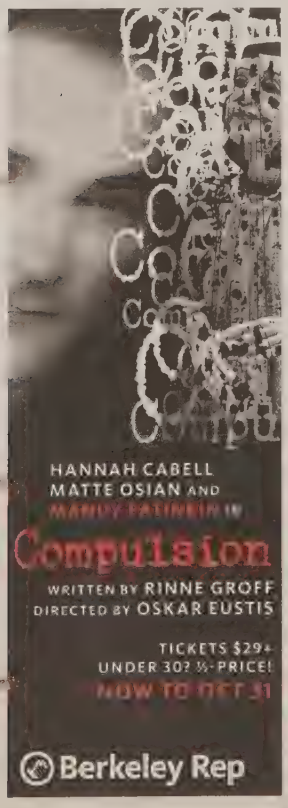
PHOTO BY SIMON FU

Stage listings are compiled by Guardian staff. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Nicole Gluckstern. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks. For complete listings, see www.sfbg.com.

THEATER

OPENING

Absolutely San Francisco Phoenix Theatre, Stage 2, 414 Mason; 433-1235, www.absolutelysanfrancisco.com. $20-25. Opens Fri/24, 8pm. Runs



Fri-Sat, 8pm. Through Oct 23. A one-woman musical starring Karen Hirst, with book and music by Anne Doherty.

And Then They Came for Me: Remembering the World of Anne Frank New Conservatory Theatre Center, 25 Van Ness; 861-8972, www.nctcsf.org. Call for reservations. Opens Mon/27, 10 and 11:45am. Runs Mon-Thurs, 10 and 11:45am. Through Oct 10. YouthAware Educational Theatre presents a multimedia play by James Still, directed by Sara Staley.

Anita Bryant Died For Your Sins New Conservatory Theatre Center, 25 Van Ness; 861-8972, www.nctcsf.org. $24-40. Previews Wed/22-Fri/24, 8pm. Opens Sat/25, 8pm. Wed-Sat, 8pm; Sun, 2pm. New Conservatory Theatre Center presents a show by Brian Christopher Williams.

Futurestyle '79 Off-Market Theater, Studio 250, 965 Mission; (8008) 838-3006, www.brownpapertickets.com. $15-20. Opens Wed/22, 8pm. Runs Wed, 8pm. Through Oct 27. A fully improvised episodic comedy played against the backdrop of SF in 1979.

IPH... Brava Theater, 2781 24th St, 647-2822, www.brava.org. $15-35. Previews Sat/25, 8pm; Sun/26, 3pm. Opens Mon/27, 8pm. Runs Thurs-Sat, 8pm; Sun, 3pm (also Oct 4, 8pm). Through Oct 16. Brava Theatre and African-American Shakespeare Company present the US premiere of an adaptation of *Iphigenia at Aulis*.

Last Days of Judas Iscariot Gough Street Playhouse, 1620 Gough; (510) 207-5774, www.CustomMade.org. $10-30. Previews Fri/24-Sat/25, 8pm. Opens Tues/28, 8pm. Runs Thurs-Sat, 8pm; Sun, 7pm. Through Oct 30. Custom Made Theatre presents Stephen Adly Guirgis' meditation on the meaning of forgiveness.

The Secretaries Boxcar Playhouse, 505 Natoma; 255-7846, www.crowdedfire.org. $15-25 (pay what you can previews). Opens Wed/22, 8pm. Wed-Sat, 8pm. Through Oct 9. Crowded Fire Theatre brings the irreverent feminist satire by Five Lesbian Brothers to the stage.

ONGOING

Aida War Memorial Opera House, 301 Van Ness, 864-1330, www.sfopera.com. $25-320. Fri/24, 8pm; Sept 29, 7:30pm; Oct 2, 8pm; Oct 6, 7:30pm. San Francisco Opera presents Verdi's classic, a co-production with English National Opera and Houston Grand Opera.

Bi-Poseur StageWerx Theatre, 533 Sutter; (800) 838-3006, www.brownpapertickets.com. $20. Thurs-Sat, 8pm. Through Sat/25. W. Kamau Bell directs a solo piece by Oakland native Paolo Sambrano.

The Brothers Size Magic Theatre, Bldg D, Fort Mason Center; 441-8822, www.magictheatre.org. $20-60. Dates-and times vary. Through Oct 17. Magic Theatre presents the West Coast premiere of Tarell Alvin McCraney's play, directed by Octavio Solis.

Cat on a Hot Tin Roof Actors Theatre, 855 Bush; 345-1287, www.actorstheatresf.org. $26-38. Wed-Sat, 8pm. Through Oct 2. Actors Theatre presents Tennessee Williams' sultry, sweltering tale of a Mississippi family, directed by Keith Phillips.

Dreamgirls Curran Theatre, 445 Geary; (888) SHN-1749, www.shnsf.com. $30-99. Wed, 2 and 8pm; Thurs-Fri, 8pm; Sat, 2 and 8pm, Sun, 2pm; Tues, 8pm. Through Sun/26. The touring version of director-choreographer Robert Longbottom's revamped revival of the 1981 Broadway sensation. (Avila)

Etiquette Yerba Buena Center for the Arts, 701 Mission; 978-2787, www.ybca.org. $8-10. Thurs-Sat, noon, 1pm, 2pm, 3pm, 4pm, 5pm, 6pm, 7pm, 8pm; Sun, noon, 1pm, 2pm, 3pm, 4pm, 5pm, 6pm. Through Oct 3. Rotozaza presents a participatory performance piece for two people.

Jerry Springer the Opera Victoria Theatre, 2961 16th; www.jerrysf.com. $20-36. Wed-Sat, 8pm. Through Oct 16. Ray of Light Theatre presents the West Coast premiere of the operatic farce by Stewart Lee and Richard Thomas.

KML Holds the Mayo Zeum Theater, 221 4th St; www.killingmylobster.com. $10-20. Thurs-Fri, 8pm. Through Oct 3. Killing My Lobster presents its fall comedy show, directed by co-founder Paul Charney.

Law and Order San Francisco Unit: The Musical! (sort of) Metreon Action Theater, Metreon Cineplex, second floor, 101 4th St; www.brownpapertickets.com. $10. Mon, 8pm. Through Mon/27. Funny But Mean comedy troupe presents an original production.

Olive Kitteridge Z Space at Theater Artaud, 450 Florida; (800) 838-3006, www.zspace.org. $20-40. Wed-Thurs, 7pm; Fri-Sat, 8pm; Sun, 5pm. Through Oct 10. Page-to-stage company Word for Word takes on two chapters' worth of Elizabeth Strout's celebrated 2008 novel, comprised of a loosely connected set of stories surrounding the title character (played with cunning subtlety by Patricia Silver) and her immediate circle in a coastal town in Maine. In "Tulips," we find the thorny but shrewd Olive, a former math teacher, and her patient husband Henry (Paul Finocchiaro), the town's longtime pharmacist, transitioning not so smoothly into their retirement years. Olive—itchy, cantankerous and vaguely at a loss despite her sharp wit—resents her grown son's (Patrick Alparone) happily distant life in New York and battles with the neighbors until her husband's stroke leaves her at sea, unexpectedly vulnerable and open to the kindness of neighbors and strangers alike (played by an ensemble that includes Jeri Lynn Cohen, Nancy Shelby, and Michelle Belaver). In "River," Olive, now a widow, begins a gradual, unlikely and bumpy romance with a recently widowed former academic (Warren David Keith). Director Joel Mullennix grabs hold of colorful details along the way—like the summer influx of rollerbladers and bicyclists—to further enliven the verbatim staging of these stories, but the effort can feel a little forced at times, as if betraying a sense that these well-acted, gently poetical and thoughtful stories and their complex protagonist do not always make for the most stimulating drama. (Avila)

A Picasso Royce Gallery, 2901 Mariposa; (866) 811-4111, www.apicassoonstage.com. $12-28. Thurs-Sat, 8pm. Through Oct 9. Expression Productions presents Jeffery Hatcher's drama about the authenticity of three Picasso paintings.

The Real Americans The Marsh MainStage, 1062 Valencia; (800) 838-3006; www.themarsh.org. $20-50. Wed-Fri, 8pm; Sun, 5pm. Through Nov 6. The fifth extension of Dan Hoyle's acclaimed show, directed by Charlie Varon.

PERFORMANCE/DANCE

along the way CounterPULSE, 1310 Mission; 626-2060, www.counterpulse.org. Fri/24-Sat/25, 8pm; $10. A series of contemporary dance pieces by detour dance.

"Blue Room Comedy" Club 93, 93 9th St; 264-5489. Free. Tues/28, 10pm. A weekly series that takes comedy to new lows.

"Clash of the Titans" Make Out Room, 3225 22nd St; www.myspace.com/thetitanups. Mon/27, 8pm; $5. The Cat's Pajamas present an evening of performance.

"Latin Comedy Fever" Yoshi's, Fillmore and Eddy; www.yoshis.com. Wed/22, 8pm; $20-25. Bill Santiago, Marga Gomez, and Rudy Moreno perform.

Losing My Religion: Confessions of a New Age Refugee Yoga Loft, 321 Divisadero; (800) 838-3006, www.brownpapertickets.com. Fri/24-Sat/25, 8pm; $12-15. A one-man show by Seth Lepore.

"Music for People and Thingamajigs Festival" Various venues; Berk and SF; (510) 418-3447, www.thingamajigs.org. Thurs/23-Sun/26, various times; $10-15. An annual event devoted to experimental music on innovative instruments.

"New Choreography" The Garage, 975 Howard; www.975howard.com. Fri/24-Sat/25, 8pm; $10-20. An evening of work by Jenni Bregman, Jen Mellor, Zack Bernstein, and Miriam Wolodarski.

"Other Cafe's 30th Reunion Comedy Concert" Palace of Fine Arts, 3301 Lyon; www.The OtherCafe.com. Sat/25, 7:30pm; check for prices. An evening of comedy in honor of the legendary Haight-Ashbury club.

Passages: For Lee Ping To Dance Mission Theater3316 24th; (800) 838-3006, www.dancemission.com. Fri/24-Sat/25, 8pm; Sun/26, 2pm; $14-20. An evening of dance by Leonora Lee.

RAW The Garage, 975 Howard; www.975howard.com. Wed/22-Thurs/23, 8pm; $10-20. Performances by PunkkiCo and Alyce Finwall Dance Theater.

Somei Yoshino Taiko Ensemble Randall Museum Theater, 199 Museum; (510) 397-8501, www.taikoensemble.com. Sat/25, 7pm; $20. "Eek! Peek!," an evening of works inspired by bugs.

"Super Sunday With the Nutballs" Actors Theatre, 855 Bush; Sun/26, 8pm; $20. An evening of alternative comedy hosted by Tony Sparks.

"WestWave Dance" Cowell Theater, Fort Mason Center; 345-7575, www.westwavedancefestival.org. Mon/20, 8pm. The 19th annual season of contemporary choreography kicks off with Amy Seiwert, Kat Worthington, and three others. SFBG

Discover the galleries, restaurants, art schools, outdoor plazas, theaters, and dance studios of the Central Market district during the 24 Days music and arts festival, kicking off Friday/24.

PHOTO OF KUNST-STOFF DANCE COMPANY BY WEIDONG YANG.

On the Cheap listings are compiled by Paula Connelly. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks.

WEDNESDAY 22

Big Book Sale Festival Pavilion, Fort Mason Center, Laguna at Beach, SF; (415) 626-7500. Wed.-Sat. 10am-8pm, Sun. 10am-4pm; free. Head out to the annual big book sale and browse through a half a million books, DVDs, CDs, books on tape, vinyl, and more, all for $5 or less. Proceeds to benefit the San Francisco Public Library and literacy programs.

Party with Carnivores Conservatory of Flowers, 100 John F. Kennedy Dr., SF; (415) 831-2090. 5:30pm, $5. Take a tropical vacation for a night at the Conservatory of Flowers special exhibition, "Chomp 2: Return of the Carnivorous Plants" featuring artists Sarah Filley and Yvette Molina, who are working on a project to float a giant terrarium on Lake Merritt. This event is 21 and over, cocktails will be available for purchase.

THURSDAY 23

City of Stairways Red Poppy Art House, 2698 Folsom, SF; (415) 826-2402. 7pm, $5-$10. Join the young authors of WritersCorps for a reading of this new travel guide and literary anthology, packed with poetry, photography, artwork, maps, and tips on seeing some of the most memorable sites and neighborhoods in San Francisco. Also featuring live music by Hopie Spitshard, Tbird, and the Invisible Cities.

"Copyright Criminals" Mighty, 119 Utah, SF; www.theslayersclub.com/cc. 8:30pm, $10. Attend this screening of *Copyright Criminals*, a film about the history of music sampling, followed by a panel discussion with hip hop historian Jeff Chang, entertainment lawyer Tony Berman, Tim Jones, and more. Featuring live performances by controversial music collage master Steinski and DJ Amp Live, live painting by Nick Fregosi, b-boy performances, and more.

Fancy French Cologne Casanova Lounge, 527 Valencia, SF; www.fancyfrenchcologne.com. 7pm, free. Attend the launch party for this new web boutique inspired by classic San Francisco style and curated by two local ladies to carry fashion-forward clothing, bag, and accessory labels and handmade items from independent designers. Featuring complimentary treats and music by DJ Eli Glad.

FRIDAY 24

Farm Film Night Hayes Valley Farm, 450 Laguna, SF; www.hayesvalleyfarm.com. 6pm; free, $5 suggested donation for honeybee outreach efforts and programming. See the newly released eco-documentary *Vanishing of the Bees*, co-directed by Maryam Henein and George Langworthy and presented in partnership with Holos Institute. Featuring live music by local duo The Secrets. The film will start at sundown.

Leather Art The Eagle Tavern, 398 12th St., SF; (415) 626-0880. 9pm, free. Celebrate leather week at this art show and auction of homoerotic leather and exotic art by celebrities, known, and unknown artists, curated by Leather Daddy IV Tom Rodgers. Proceeds to benefit Visual Aid, a support program for artists living with HIV/AIDS and other life-threatening illnesses.

24 Days kickoff Mint Plaza, Jesse at Mary, SF; www.centralmarketarts.org. Fri. Noon-7pm, Sat. and Sun. 1pm-5pm; free. Enjoy three days of music and performances at Mint Plaza to kickoff a three week visual art and performance schedule happening at various locations in the Central Market district. The kickoff to include a free concerts and performances throughout the weekend by twenty dance and performance companies, including Project Bandaloop, Labayen Dance, Virginia Iglesias, LEVY Dance, KUNST-STOFF Dance Company, and many more.

SATURDAY 25

Dragon Boat Festival Treasure Island, SF; www.sfdragonboat.com. Racing Sat.-Sun. 8am-5pm, Festival Sat.-Sun. 10am-5pm; free. Watch the 15th annual dragon boat races following the Chinese tradition, where each boat uses 20 paddlers, a drummer, and a steers person to compete to win. There will also be a festival featuring live dance and music performances, international food vendors, arts and crafts, and more.

Festa Coloniale Italiana San Francisco Athletic Club, 1630 Stockton, SF; (415) 781-0165. 11am-6pm, free. Celebrate San Francisco's rich Italian and Italian-American heritage at this festa featuring live Italian music, a pizza toss demonstration, dancers, delicious food, drinks, and wares. Promenade through the temporary piazza in the main ballroom and you're sure to sing "vita bella."

Green Presidio Enter at the 15th Ave. gate, 15th Ave. at Lake, SF; (415) 561-5418. 11am-4pm, free. Attend the grand opening of the Presidio's new Public Health Service District, a re-imagining of landmark buildings and homes to create a welcoming park, new apartments, cultural and educational programs, and new trails. The opening to feature local food, art, live music, and sustainable vendors.

North Beach Art Walk Start at Live Worms Gallery, 1345 Grant, SF; www.northbeachartwalk.org. Sat.-Sun. 11am-5pm, free. Pick up a map at Live Worms Gallery while you check out the group show by all participating art walk artists and then visit various venues along Columbus, Grant, and other neighboring streets for poetry, music, and art.

Polk Street Blues Festival Polk from Pacific to Union, SF; 1-800-310-6563. Sat.-Sun. 10am-6pm, free. Attend this first annual blues festival featuring two days of live blues on two stages, vendor booths, arts and crafts, gourmet food, a family area, café seating, and more.

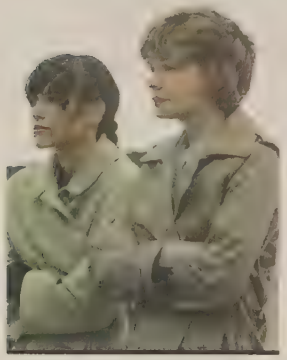
Tour de Fat Lindley Meadow, Golden Gate Park, SF; www.sfbike.org. 11am-5pm, free. The day begins with a Bike Parade through Golden Gate Park at 11am and continues with fire-jumping bicycle acts, cycling games, live music, New Belgium beer, bike maintenance, and, of course, free bike valet parking. All proceeds to benefit the San Francisco Bicycle Coalition and the Bay Area Ridge Trail Council.

SUNDAY 26

BAY AREA

Tropical Time Machine Forbidden Island Tiki Lounge, 1304 Lincoln, Alameda; (510) 749-0332. 2pm, free. Browse through vintage tiki, Hawaiiana rockabilly, vinyl, collectibles along with original art, collectible mugs, vintage furniture, and more. DJ Tanoa will be spinning exotica and the Reefriders will be playing live surf music in the evening. Food will be available from the La Piñata Taco Truck and drink specials and surprises will be on hand all day. SFBG

To advertise in our film section call 415-487-4600.



Keira Knightley and Carey Mulligan star in *Never Let Me Go*, out Fri/24. | PHOTO BY ALEX BAILEY

Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Michelle Devereaux, Peter Galvin, Max Goldberg, Dennis Harvey, Johnny Ray Huston, Louis Peitzman, Lynn Rapoport, Ben Richardson, and Matt Sussman. The film intern is Ryan Prendiville. For rep house showtimes, see Rep Clock. For first-run showtimes, see Movie Guide at www.sfbg.com. For complete film listings, including ongoing films, see www.sfbg.com.

OPENING

Buried Spanish director Rodrigo Cortés' first English-language feature has one of the most deeply unsettling openings in recent memory: a pitch-black screen gradually soundtracked by the waking, disorientation, and frantic scratching made by Paul Conroy (Ryan Reynolds) as he realizes he's been buried alive. A U.S. civilian contractor (the good, reconstructionist kind, not the gun-crazy, mercenary "security" type) in Iraq, he struggles to calm down as he uses a pocket lighter to view the coffin he's trapped in. Finding a flashlight and cell phone, he soon receives a call from his kidnappers informing he has just 90 minutes of oxygen (and probably less time on the phone's running-down battery) to raise a considerable ransom. Chris Sparling's clever screenplay and Cortés' surprisingly cinematic treatment (given the single location's extreme claustrophobia) keep this potentially one-note real-world horror movie nail-bitingly tense throughout, while Reynolds runs a grueling emotive gamut with aplomb. (1:34) (Harvey)

The Desert of Forbidden Art Uzbekistan probably hasn't been at the top of your vacation wish list, but it might be after seeing this documentary by Tchavdar Georgiev and Amanda Pope — at least if you're a modern art lover. It centers on the Nukus Museum, an extraordinary institution founded by the late Igor Savitsky, a frustrated painter who came here first from Moscow as an archaeologist, then became fascinated with the remote region's ethnic folk artifacts. By 1966 official policy had turned from wiping out regional traditions and identities to embracing them, so he was given public funds to showcase his collection here. But unbeknownst to the bureaucrats back home (until it was too late), he'd already found a new passion, and was busy funneling his budget toward it: Finding and archiving a wealth of virtually unknown Soviet modern art that had been created without notice (often in hiding) since Stalin's cultural watchdogs condemned the once-favored avant-garde movement of the 1920s in favor of sentimental, propagandic "Soviet realism." This stuff is the bomb — almost literally, since workaholic Savitsky finally died in 1984 of excess exposure to toxic restoration chemicals. There are poignant and colorful human stories here, but *The Desert of Forbidden Art*'s exhilarating primary appeal lies in the fact that it features probably more eye-poppingly great visual art that you've never seen or known about before than quite possibly any documentary before it. You may well walk out with a question: so, *are* there cheap flights to Uzbekistan? (1:20) *Four Star.* (Harvey)

Howl See "O Victory Forget Your Underwear" and "Franco's Reign." (1:30) *Elmwood, Smith Rafael.*

Jack Goes Boating Not all miserable people are interesting — sometimes they're just miserable and dull. Case in point: all of the characters in *Jack Goes Boating*, adapted by Robert Glaudini from his play. The titular Jack (Philip Seymour Hoffman, who also directs) is an awkward limo driver with filthy dreads and an anger management problem. He does his best to court equally awkward Connie (Amy Ryan), while his best friends Clyde (John Ortiz) and Lucy (Daphne Rubin-Vega) watch their marriage collapse, spectacularly. Given the talent involved, *Jack Goes Boating* might be mistaken for a better film than it is. There are moments, in fact, when it's almost good. But the movie is unpleasant on every level — and not in an engaging way, like far better Noah Baumbach films about dysfunction. The romance is strained and unrelatable: you want Jack and Connie to make it work, if only so that the movie can end. (1:29) *Embarcadero, Shattuck.* (Peitzman)

Last Train Home In Lixin Fan's documentary, a Chinese couple moves from their rural village to the city to find factory work, hoping to provide a better life for the young daughter they leave behind. (1:27) *Shattuck.*

Legend of the Guardians: The Owls of Ga'hoole In which owls enter the uncanny valley. (1:31) *Presidio.*

Never Let Me Go The time is not so long ago, and the atmosphere is of a rural England that resists change. So it takes a while for us to realize that this adaptation of Kazuo Ishiguro's acclaimed book (by fellow novelist Alex Garland) takes place in an alternative recent past in which society has indeed changed in ways that are few, yet enormous. Raised at what appears to be a familiar if slightly peculiar English boarding school, the students of Hailsham are given limited but highly specific education preparing them for an adulthood of service. A short adulthood, that is, for they are clones grown from "originals," considered not quite human, their purpose being eventual willing harvest for organs by a populace whom medical science breakthroughs can now allow extraordinarily long lifespans. Placidly preparing for that future sacrifice are best friends Ruth (Keira Knightley), Tommy (Andrew Garfield), and Kathy (Carey Mulligan), the latter such a born accommodator that she doesn't utter a peep of protest when Ruth grabs Tommy as her boyfriend — destroying all Kathy's hopes and probably dimming Tommy's somewhat as well. Directed by Mark Romanek (2002's *One Hour Photo*), *Never Let Me Go* spans a couple of decades, but its aura of mournful melancholy never wavers. The results are well cast, handsomely outfitted, tasteful, and just a little bit more monotonous and less touching than you might hope. (1:43) *Embarcadero.* (Harvey)

The Romantics Katie Holmes, Josh Duhamel, and assorted other pretty people star in this wedding-themed ensemble comedy. (1:35) *Shattuck.*

Wall Street: Money Never Sleeps Greedy Gordon Gekko (Michael Douglas, reprising his Oscar-winning role) returns. (2:13) *Cerrito, Elmwood, Four Star, Marina.*

Whiz Kids "One of the bad things about all methods of dating," according to 17-year-old Harmain Khan, "is that if you want to date something, you have to destroy it." A rather advanced notion about relationships, if not for the fact that the teen is actually referring to using electron spin resonance to date fossilized crocodile teeth. Yeah. And yet, he's the most oddly charismatic among the three nerds at center in Tom Shepard and Tina DiFelicantonio's *Whiz Kids*. Like 2002's *Spellbound*, the doc follows quirky kids as they prepare for an important competition, in this case the Intel Science Talent Search. Though the film isn't groundbreaking, the subjects amuse with their odd mixture of scientific maturity and age-appropriate social naiveté; there's a lot to relate to, even if they're hoping to get into Harvard and solve the environmental crisis, and *you* at that age were just hoping to make it to graduation. (1:22) *Balboa.* (Prendiville)

You Again Two generations of former high school rivals (Kristen Bell vs. Odette Yustman and Sigourney Weaver vs. Jamie Lee Curtis) do battle on the eve of a family wedding. (1:30) *Elmwood, Presidio.* SFBG

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The Moody Blues 9:15

Fri 9/24:
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Message to Love: The Isle of Wight Festival 9:35

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ARTISTS' TELEVISION ACCESS 992 Valencia, SF; www.atasite.org. $6-10. "What is Life Without the Living?", experimental queer works by Luther Price and David Scheid, Thurs, 8. "Electronic Cinema," sound artists perform scores for films by experimental filmmakers, Fri, 8. "Other Cinema: The Land of the Rising Fastball," films about Japanese baseball, Sat, 8:30.

CASTRO 429 Castro, SF; (415) 621-6120, www.castrotheatre.com. $7.50-10. "Janus Films Presents: Charlie Chaplin:" •**Limelight** (1952) with **"Shoulder Arms"** (1918), Wed, 1:30, 4:45, 8. "Good Vibrations Fifth Annual Indie Erotic Film Festival," film competition hosted by Peaches Christ and Dr. Carol Queen, Thurs, 8 (pre-party, 7). For additional info, visit www.gv-ixff.org. "Gavyn Awards," also known as "the Oscars of gay adult entertainment," Fri, 7. For tickets, visit www.gayvnawards.com. **Metropolis: The Complete Restoration** (Lang, 1927), Sat, 1:30; Sun-Tues and Sept 29, 8 (also Sept 29, 2, 5). "The Twilight Saga Marathon": •**Twilight** (Hardwicke, 2008), Sat, 5; **New Moon** (Weitz, 2009), Sat, 7:20; and **Eclipse** (Slade, 2010), Sat, 9:45. "The Mighty Uke Roadshow:" **Mighty Uke** (Coleman, 2010), Sun, 3. Also featuring a live ukelele concert (this event, $12).

CHRISTOPHER B. SMITH RAFAEL FILM CENTER 1118 Fourth St, San Rafael; (415) 454-1222, www.cafilm.org. $6.50-10.25. **The Agony and the Ecstasy of Phil Spector** (Jayanti, 2009), call for dates and times. **Cairo Time** (Nadda, 2009), call for dates and times. **The Girl Who Played With Fire** (Alfredson, 2009), call for dates and times. **The Sicilian Girl** (Amenta, 2008), call for dates and times. **Howl** (Epstein and Friedman, 2010), Sept 24-30, call for times. "The Films of My Life:" **Stranger Than Paradise** (Jarmusch, 1984), Thurs, 7. Presented by musician Jerry Harrison.

EMBARCADERO One Embarcadero Center, promenade level, SF; www.sffs.org. $8-20. "NY/SF International Children's Film Festival," films for kids ages 3-18 and their families, Fri-Sun.

"FILM NIGHT IN THE PARK" This week: Creek Park, 451 Sir Francis Drake, San Anselmo; (415) 272- 2756, www.filmnight.org. Donations accepted. **Wall-E** (Stanton, 2008), Fri, 8. Dolores Park, Dolores at 19th St, SF; same contact and price info. **The Big Lebowski** (Coen, 1998), Sat, 8.

JACK LONDON SQUARE East lawn, Oakl; www.jacklondonsquare.com. Free. "Waterfront Flicks:" **Land of the Lost** (Silberling, 2009), Thurs, 7:30.

MECHANICS' INSTITUTE 57 Post, SF; (415) 393-0100 (reservations required). $10. "CinemaLit: Loves Labours: Leo McCarey Revisited:" **Going My Way** (McCarey, 1944), Fri, 6.

"OAKLAND UNDERGROUND FILM FESTIVAL" Various venues, Oakl; www.oakuff.org. $10. Independent and DIY films, video, and video art made in Oakland. Thurs-Fri, 5; Sat, 10am.

PACIFIC FILM ARCHIVE 2575 Bancroft, Berk; (510) 642-5249, www.bampfa.berkeley.edu. $5.50-9.50. "Alternative Visions:" **L'Age d'or** (Buñuel, 1930) with **"Un Chant d'amour"** (Genet, 1950), Wed, 7:30. "Behind the Scenes: The Art and Craft of Cinema:" **Akeelah and the Bee** (Atchison, 2006), Thurs, 7:30; **Hud** (Ritt, 1963). With special guests in person discussing the making of each film. "Elegant Perversions: The Cinema of João César Monteiro:" **Trails** (1978), Fri, 7; **God's Comedy** (1995), Sat, 8. "Drawn From Life: Comic Books and Graphic Novels Adapted:" **Tank Girl** (Talalay, 1995), Fri, 9:15; **Who Framed Roger Rabbit** (Zemeckis, 1988), Sun, 6:45. "Swoon: Great Leading Men in Gorgeous 35mm Prints:" **Jubal** (Daves, 1956), Sat, 6.

RED VIC 1727 Haight, SF; (415) 668-3994. $6-10. "Isle of Wight 40th Anniversary Film Festival: Shot and Directed By Murray Lerner:" **Leonard Cohen** (1970), Wed, 2, 7:15; **Listening to You: The Who at the Isle of Wight** (1970), Wed, 9:15; **Jethro Tull: Nothing Is Easy: Live at the Isle of Wight** (1970), Thurs, 7:15; **The Moody Blues** (1970), Thurs, 9:15; **Miles Electric: A Different Kind of Blue** (1970), Fri, 7; **Message to Love: The Isle of Wight Festival** (1970), Fri, 9:35 and Sat, 2, 7; **Jimi Hendrix** (1970), Sat, 4:30, 9:35. **The Room** (Wiseau, 2003), Sat, midnight. **8 1/2** (Fellini, 1963), Sun, 2, 5, 8; Mon, 7:30. **I Am Love** (Guadagnino, 2009), Sept 28-29, 7, 9:30 (also Sept 29, 2).

ROGUE ALES PUBLIC HOUSE 673 Union, SF; www.rogue.com. Free. "Barbary Coast Film Festival," original films under 15 minutes, Sun, 7:30.

ROXIE 3117 and 3125 16th St, SF; (415) 863-1087, www.roxie.com. $5-9.75. **The Agony and the Ecstasy of Phil Spector** (Jayanti, 2008), Wed-Thurs, Wed, 7; Thurs, 7:45. **Exit Through the Gift Shop** (Banksy, 2010), Wed-Thurs, 9 (also Thurs, 7). •**The Long Goodbye** (Altman, 1972), Wed, 7; **Thieves Like Us** (Altman, 1974), Wed, 9. "SF Irish Film Festival," Thurs-Sat. For program info, visit www.sfirishfilm.com. "PFFR September Sexclusive," Sun, 7. •**Surviving Desire** (Hartley, 1991), Mon-Tues, 7, 9:40, and **Book of Life** (Hartley, 1998), Mon-Tues, 8:15.

"SAN FRANCISCO LATINO FILM FESTIVAL" University of San Francisco, 130 Fulton, SF; (415) 826-7057, www.sflatinofilmfestival.org. $8-10. **Lula, Son of Brazil**, Sat, 7. Ichthus Gallery, 1769 15th St, SF. Same contact info and price. "Shorts Program," Sun, 6.

CONTINUES ON PAGE 54 »

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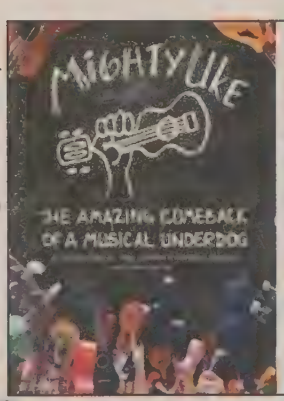

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SAN FRANCISCO MUSEUM OF MODERN ART 151 Third St, SF; www.sfmoma.org. $10. "Return to Canyon," presented by San Francisco Cinematheque in association with the Pacific Film Archive, Thurs, 7.

VIZ CINEMA New People, 1746 Post, SF; www.vizcinema.com. $10-15. **Detroit Metal City** (Lee, 2008), Wed-Tues, 7:15 (also Wed-Fri and Mon-Tues, 5).

YERBA BUENA CENTER FOR THE ARTS 701 Mission, SF; (415) 978-2787, www.ybca.org. $6-8. "Others/Ourselves: The Cinema of Robert Gardner:" **Dead Birds** (1964), Thurs, 7:30; **Rivers of Sapd** (1974), Sun, 2. "Totally Ridiculous: The Lost Films of Charles Ludlam:" **The Sorrows of Dolores** (Ludlam, late 70s-1987) with **"Museum of Wax,"** Fri-Sat, 7:30; **The Imposters** (Rappaport, 1980), Sun, 4:30. **SFBG**

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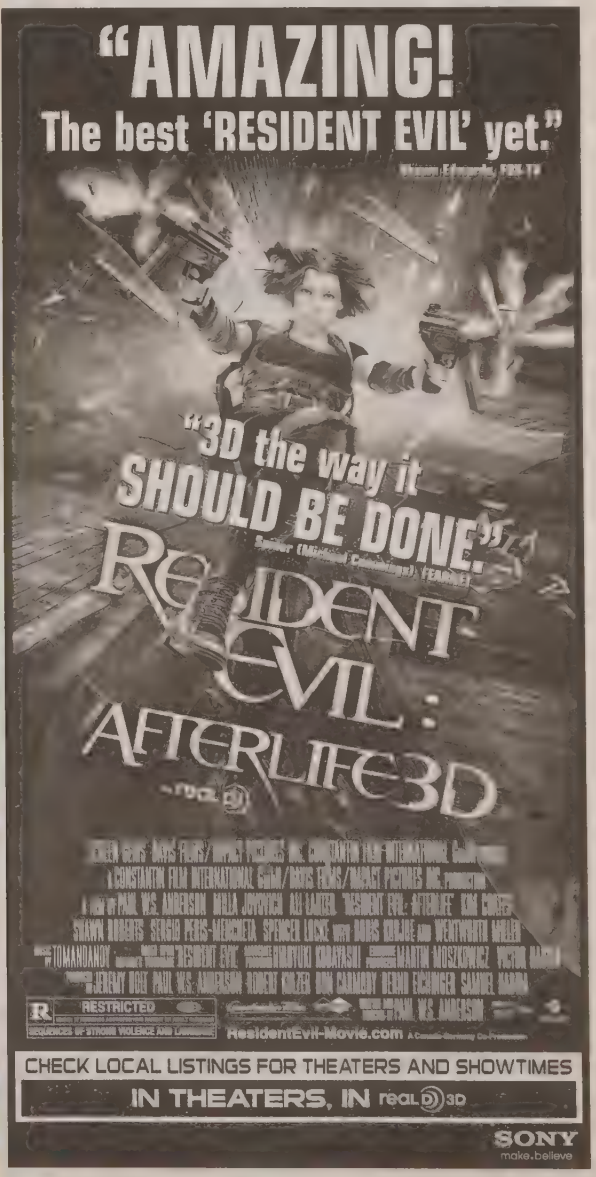

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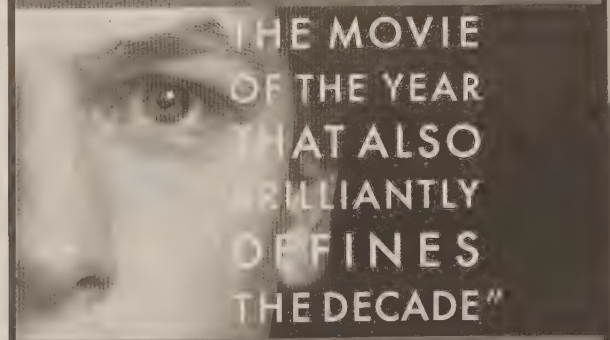

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› misc. transportation

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Donate Your Car to SONGS OF LOVE and make a sick child smile! Featured on NBC (TODAY SHOW), CNN. Tax-deductible, all vehicle conditions accepted. www.SongsofLove.org 888-909-SONG (7664). (Cal-SCAN)

› products

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› legal notices

ABANDONMENT OF FICTITIOUS BUSINESS NAME STATEMENT The registrant listed below have abandoned the use of the fictitious business name **Dad is Cooking**, 2221 26th St #103 San Francisco, CA 94107. The fictitious business name was filed in the County of San Francisco under File# 319472 on: 6/23/09. NAME AND ADDRESS OF REGISTRANTS (as shown on previous statement): Matthew David Griffin 2221 26th St #103 San Francisco, CA 94107 . This business was conducted by an individual. Signed Matthew David Griffin. Dated: September 3, 2010, Jeanette Yu, Deputy County Clerk. **#113187. September 8, 15, 22 and 29, 2010**

Case No. SV 2201000065 Notice of Petition to Terminate Parental Rights and Notice of Hearing In the Matter of the Severance of: **Sangoma Kalifa Tambuzi**, Minor Child. Notice is given to **Katrina McCall** (absent parent) that you have been identified by **Robert McCollum / Loia McCall**, the grandparents, residing at 1068 E. Santa Cruz Apache Junction, AZ 85119, as a potential mother of a child, born on 5/22/1996, in San Francisco, CA. You are informed of the following: 1. Katrina McCall, the natural mother, plans to place the child for adoption. S. Under sections 8-106 and 8-107, Arizona Revised Statutes, you have the right to consent or withhold consent to the adoption. 3. Your written consent to the adoption is irrevocable once you give it. 4. If you withhold consent to the adoption, you must initiate paternity proceedings paternity proceedings under title 25, chapter 6, article1, Arizona Revised Statutes, and serve the mother within thirty days after the completion of service of this notice. 5. You have the obligation to proceed to judgment in the paternity action. 6. You have the right to seek custody. 7. If you are established as the childs father, you must begin to provide financial support for the child. 8. If you do not file a paternity action under title 25, chapter 6, article 1, Arizona Revised Statutes, and do not serve the mother within thirty days after completion of the service of this notice and pursue the action to judgment, you cannot bring or maintain any action to assert any interest in the child. 9. The Indian child welfare act may supersede the Arizona Revised Statutes regarding adoption and paternity. 10. You may wish to consult with an attorney to assist you in responding to this notice. Notice of Hearing A petition to terminate the parent/child relationship between Katrina McCall and Sangoma Kalifa Tambuzi having been filed by Robert M. McCollum / Lola M. McCall the petitioner herein states: NOTICE IS HEREBY GIVEN that the Petition for Termination of Parent/Child Relationship is set for hearing on the **18 day of October, 2010 at 8:30am** in the Superior Court, Division, Pinal County Courthouse, Florence, Arizona, and all persons interested in the matter are notified then and there to appear and show cause, if any they have, why said Order Terminating the Parent-Child relationship should not be granted. You have a right to appear as a party in this proceeding. The failure of a parent to appear at the initial hearing, the pretrial conference, the status conference or the termination adjunction hearing may result in an adjunction terminating the parent-child relationship of that parent. Dated this day of 8/18/20 signed Kristi Youtsey Ruiz, Clerk of the Superior Court, Dawn Beaubien, Deputy Clerk. **#113182. September 1, 8, 15 and 22, 2010**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0329778-00 The following person is doing business as **Schirts**, 2344 Van Ness Ave #9 San Francisco, CA 94109. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date 8/18/10. Signed Barry Schneider. This statement was filed by Maribel Jaldon on August 18, 2010. **#113184. September 1, 8, 15 and 22, 2010**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0329805-00 The following person is doing business as **Clover Hammer Head**, 4104 24th St #342 San Francisco, CA 94114-3615. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Brandain MacDomhnaill. This statement was filed by Magdalena Zevallos on August 20, 2010. **#113193. September 15, 22, 29 and October 6, 2010**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0329884-00 The following person is doing business as **ZDP Models**, 2325 Third St #221 San Francisco, CA 94107. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 1/1/06. Signed Mary M. Werner. This statement was filed by Alan Wong on August 24, 2010. **#113183. September 1, 8, 15 and 22, 2010**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0329993-00 The following person is doing business as **The Exploist International**, 3174 24th St San Francisco, CA 94110. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 8/30/10. Signed Christian S. Dixon. This statement was filed by Mariedyne L. Argente on August 30, 2010. **#113185. September 1, 8, 15 and 22, 2010**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0330145-00 The following person is doing business as **Bettina**, 1400 Grant Ave San Francisco, CA 94133. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 5/1/10. Signed Doretta Boehm. This statement was filed by Jennifer Wong on September 8, 2010. **#113192. September 15, 22, 29 and October 6, 2010**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0330181-00 The following person is doing business as **Milieu Interior Designs**, 633 29th Ave San Francisco, CA 94121. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Rhona Griffin. This statement was filed by Maribel Jaldon on September 10, 2010. **#113194. September 15, 22, 29 and October 6, 2010**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0330226-00 The following person is doing business as **ARSource**, 3527 18th St #7 San Francisco, CA 94110. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 9/13/10. Signed Patrick Kirshtner. This statement was filed by Susanna Chin on September 14, 2010. **#113196. September 22, 29, October 6 and 13, 2010**

NOTICE: Bring forth any verified claim(s) of right, title, interest, possession, or otherwise, hereinafter "Rights" re 49 Zoe Street, #15, San Francisco, California, APN: 3776-142, hereinafter iProperty,i by October 31, 2010 (deadline) or relinquish any claim(s) thereto. Absent response by deadline all Rights re Property are with STEFANIE NAIFEH. Claim(s), i.e. Notice of Interest, Trustee's Deed, or mechanics lien, must be declared true and correct, and genuine evidence thereof available for immediate inspection. Judicial action re Property is barred prior to response hereto. Assertions re Property without response hereto shall be charged three million dollars ($3,000,000.00) in U.S. currency per act. Acts of stultification and barratry re Property will tort contractual relations with prospective advantage and be charged the same. Respond to: NOTARY - 1524 San Carlos Avenue, #3 San Carlos, California 94070 **#113195. September 22, 29, October 6 and 13, 2010**

NOTICE. The Annual Report of the **BRANDY S.C. FOUNDATION, INC.**, 760 Victoria St., San Francisco, California 94127 is available at the Foundation's office for inspection during regular business hours. Copies of the Annual Report have been furnished to the Attorney General of the State of California. BRANDY S.C. HO, Trustee. Fiscal year ended December 31, 2009. **#113181. September 1, 8, 15 and 22, 2010**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-10-547047. SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION of Carrie Anne Schmidt for change of name. TO ALL INTERESTED PERSONS: Petitioner **Carrie Anne Schmidt** filed a petition with this court for a decree changing names as follows: Present Name: Carrie Anne Schmidt Proposed Name: **Carrie Anne Knudtsen**. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: Oct 12, 2010. Time: 9:00 AM room - 218. Signed by James J McBride, Presiding Judge on August 2, 2010. Endorsed Filed San Francisco County Superior Court on August 2, 2010 by Param Natt, Deputy Clerk. **Publication dates: September 8, 15, 22 and 29, 2010. L#113188**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-10-547135. SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION of Volodymyr Serhiienko for change of name. TO ALL INTERESTED PERSONS: Petitioner **Volodymyr Serhiienko** filed a petition with this court for a decree changing names as follows: Present Name: Volodymyr Serhiienko Proposed Name: **Vladimir Versky**. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: Nov 16, 2010 Time: 9:00 AM room - 218. Signed by James J McBride, Presiding Judge on September 3, 2010. Endorsed Filed San Francisco County Superior Court on September 3, 2010 by Param Natt, Deputy Clerk. **Publication dates: September 8, 15, 22 and 29, 2010. L#113190**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-10-547136. SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION of Ilona Rachkova for change of name. TO ALL INTERESTED PERSONS: Petitioner **Ilona Rachkova** filed a petition with this court for a decree changing names as follows: Present Name: Ilona Rachkova Proposed Name: **Ilona Versky**. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: Nov 16, 2010. Time: 9:00 AM room - 218. Signed by James J McBride, Presiding Judge on September 3, 2010. Endorsed Filed San Francisco County Superior Court on September 3, 2010 by Param Natt, Deputy Clerk. **Publication dates: September 8, 15, 22 and 29, 2010. L#113189**

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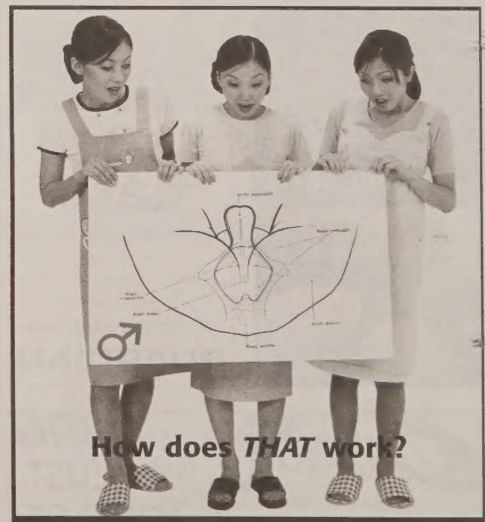

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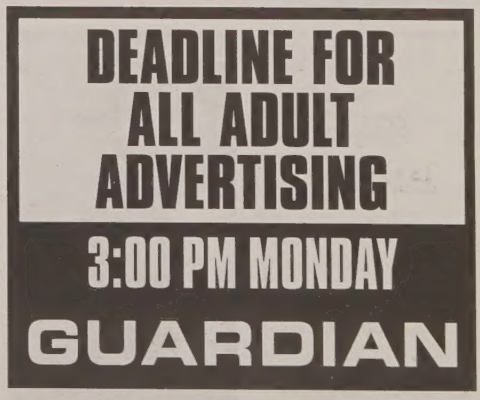

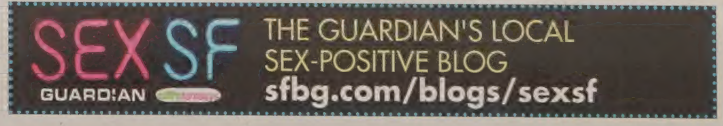

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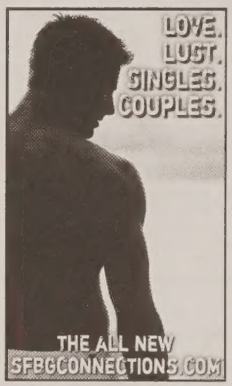

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